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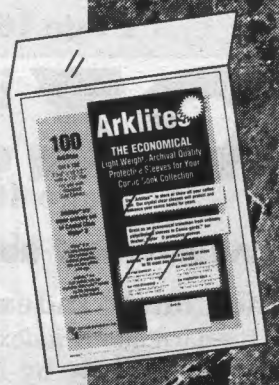

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16-20	11.50	13.50	14.50	17.75	25.50	48.75
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WELCOME TO THE LARGEST CBG IN HISTORY!

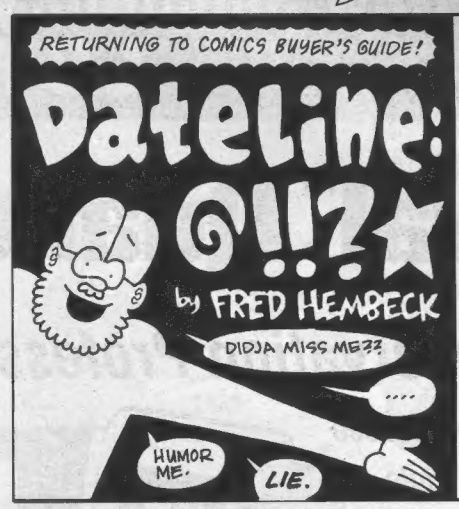
It's our first-ever KING-SIZE SUPER SPECTACULAR!

It's our 1,250th issue next week — but since it's also our Halloween issue, we're defying all comic-book logic by celebrating a week early. (This should get everybody ready to jump the gun on the millennium!) Besides, after 26 years, we figured it was high time for a 200-page issue — at no additional cost to our readers!

On our cover: FRAZETTA RETURNS IN NEW FANTASY MAGAZINE

Full details!
Page 40

THE *ASK MR. SILVER AGE* TRIVIA OPEN: 1997
Always let Fin Fang Foom play through.
Page 94



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In addition to the first three new ***Datelines****, this issue features a retrospective on Hembeck's 20 years of curlycue knees and tomfoolery!*

Page 110

AWK!
I MISS MISS!
Sniff Sniff! Sob!!
I WANT MY WIFE BACK!!
HEY HEY! CHUK YOURSELF DOWN. REALITY'S A TOUGH DRINK, BUT SOONER OR LATER YOU'LL LIVE WITH IT.
SPK, MARVEL DC HAD THE FOREIGHT TO CLONE HIS...

WHO *SHOULD* BE PRODUCING MARVEL'S COMICS?

Tony Isabella surveys the industry! **Page 142**

MOVIES FROM THE COMICS

An in-depth look at what Hollywood has done with — and sometimes, to — your favorite comic-book characters over the years.

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words to the wise... *CBG turns over the keyboard to the industry in its new regular forum! First up: Graphitti's Bob Chapman!*
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"LOST DC"

A look at experiments and revivals from the 1970s
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Costume Changes in Comics History.

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PRE-CODE on a BUDGET

A look at titles from IW and SUPER!
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1997 HOLIDAY SUPPLEMENT

Gift suggestions for the comics fan and fan-to-be!
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BATTLESTAR GALACTICA

Richard Hatch talks about comics, his new Byron Preiss novel, and his hopes for a ***Galactica*** *revival.*
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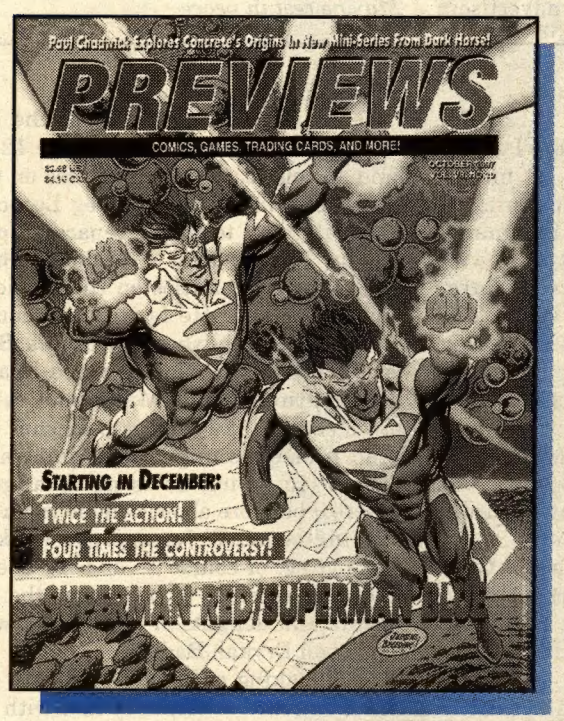
Birthday Bash Bulletin

Peanuts creator **Charles Schulz** will be 75 this fall and ***CBG*** will celebrate with a special issue — #1254 (cover-dated Nov. 28). The issue will feature a retrospective along with birthday greetings, reminiscences, and comments of appreciation from his fans. To participate, send in your material by Oct. 31 to: John Jackson Miller, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990. You can also fax it to John at (715) 445-4087 or e-mail it to ohso@krause.com.

Hurry! The deadline is Oct. 31!

IN OCTOBER, PREVIEWS BRINGS BREAKING NEWS ON SUPERMAN!


Paul Chadwick Explores Concrete's Origins In New Mini-Series From Dark Horse!
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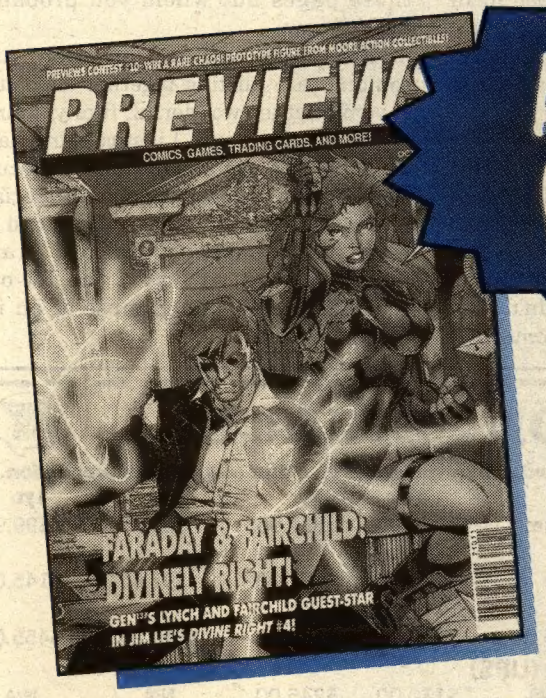
- A super duper ***PREVIEWS* Contest** from **Moore Action Collectibles!** A chance to win **hand-painted two-up protoypes** and **signed limited sets** of cool action figures.
- **Parting Shot** written by Dark Horse Creative Director Randy Stradley.
- Tie one on with ***PREVIEWS!*** An art entire gallery of entries and winners from the ***PREVIEWS* August Design a Tie Contest!**
- The debut of DC's new **"Early Look"** section. Preview upcoming DC projects now!
- **Sirius** and **Brom** sit down for a close, personal chat about life, art, and comic books!
- An excerpt of the **Dave Sim** interview from **Feature Magazine!**



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PREVIEWS is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

Goodbye

By Greg Loescher

As a youngster, one of my favorite pastimes, like many ***CBG*** readers, was to go down to our neighborhood drug store (which I eventually worked in as a teen-ager), pick up a couple of candy bars, a copy of the new *Fantastic Four* and *Mad*, and then hunker down in front of the record player listening to 45s, reading, and eating.

Of course, this type of activity is not highly appreciated by parents. My mother especially didn't like me reading *Mad*; the record player's speakers were paltry compared to today's concert-sized home entertainment systems, so the music wasn't as much of a point of complaint.

What made those early years of fun so incredible was that in November 1990, I started my position of publisher of ***Comics Buyer's Guide*** and *Goldmine*, our bi-weekly music collecting publication. I certainly never believed that all that fun stuff I did as a kid would eventually make its way into my life as a career. And, of course, my parents never thought it would, either.

Time sure has a way of flying by fast! Its been nearly seven years since I was named publisher of the comics and music division at Krause Publications.

Working in the comics field has been a rewarding and enjoyable experience. It's one of the few fields where consumers, retailers, distributors, media, creators, and publishers all meet at the same places and can get to know each other on a personal level.

Try meeting a rock star or sports star before or after their big events. Yet, in comics, anyone (including publishers) can meet the Will Eisners, Jeff Smiths, Marty Nodells, Julius Schwartzes, Jim Lees, Todd McFarlanes, and Colleen Dorans of the comics field, as well as such business leaders as Steve Geppi, Shirrel Rhoades, and Paul Levitz.

So what happened in the past seven years as publisher?

• Don and Maggie Thompson, our long-time co-editors, received the Diamond Gem Lifetime Achievement Awards in 1991. • *Comics Retailer* was launched in 1992. • "Punchline Live!" has been a part of the San Diego Comic-Book Expo the past four years. • The ***CBG*** Fan Award winners now receive glitzy glass awards instead of the paper certificates we gave away years ago. • ***CBG*** won the Eisner Award for Best Comics-related Periodical in two consecutive years (1992 and 1993). • We received two additional Eisner nominations, one for ***CBG*** (in 1997) and one for *Comics Retailer* (1993). • In 1993, ***CBG*** achieved its highest average page count ever — about 130 pages per issue. • ***CBG*** has had several format changes to make it more useful to our readers. • ***CBG*** celebrated its 25th Anniversary in 1996. • ***CBG*** published its historic 1000th issue in 1993, as well as its 1100th and 1200th in the years following — more than any other U.S. comics publication.

So we've had some pretty good accomplishments over the years.

I have been proud to be associated as publisher of our titles and thank our loyal advertisers, retailers, and subscribers who have been supporting us.

I have also been proud of the hard work and efforts my editorial and advertising staffs have put in, along with our highly respected columnists, Peter, Tony, and Mark, and the rest of our gang of contributors.

It isn't easy putting out publications, especially a weekly that has to cater to so many interests and demands from readers and advertisers. I have made a lot of friends in comics — people who I know will be lifelong friends, not just passing acquaintances. That has made the whole experience even richer.

And so, with this final editorial in ***CBG***, my chapter in comics history as publisher of ***CBG*** and *Comics Retailer* has come to a close as of Nov. 3. I have decided to turn my attention to the other publication in my division, *Goldmine*, and will be the new editor of that magazine. This will mark my full-time return to one of my publishing roots — writing — as well as my personal favorite hobby, music collecting.

So now I get to have all the fun like the rest of the editorial staff. I still plan on attending a con now and then and hope I'll see you in the near future. Until then, I wish our readers and advertisers the best success in the coming years. I hope that our publications have helped, and will continue to help, you along your road to success.

And — last but not least — help put some fun back into reading, buying, and selling comics in the coming months and years.

*This column is dedicated to Don Thompson, Maggie's late husband, longtime **CBG** co-editor, and one of the pillars of comics fandom and comics journalism. May he rest in peace.*

Editorial

By Maggie Thompson

• Before I go any further, let me set straight one of those nightmares all editors have: The correct dates for this year's Mid-Ohio-Con are Nov. 29 and 30, as we said in last issue — **not** Nov. 30 and Dec. 1, as we said on last issue's cover. Geez. Make your plans now to visit Columbus, Ohio, and it's Adam's Mark Hotel that Saturday and Sunday!

• This issue marks changes in ***CBG***, some long-term, some short-term. On the short-term side, let me notify you right now that next issue will *not* have 200 pages.

This is a super king-size special issue — primarily born out of our desire to see to it that our annual (begun in 1991) reached the widest possible audience. Every year, we put it out, and every year we realized that not all ***CBG*** readers actually saw it — since it was a separate, *book* publication. See what you missed? (I think there are a few copies still available as backlist from Krause Publications, if you're curious.) (Another short-term change is the placement of the editorials on this page this week; otherwise, we wouldn't have been able to cram all the contents listings onto the contents page.)

Long-term changes include the feature *Words to the Wise* (see Page 12) — and, of course, the news you see on this page. *Goldmine* Editor Greg Loescher now sits next to me — separated only by our cubicle wall — as he combats Quark to edit articles on the music he loves so much. He is simultaneously working as publisher of ***Comics Buyer's Guide*** until Nov. 3, when Krause Publications Show Manager Claude Chmiel will take over as publisher and find himself plunged into our wacky world (to which he is no stranger). There'll be more about Claude in an upcoming issue. We've enjoyed working with Greg, of course — and it's been a pleasure recently to bond over the torments and delights of editing. (How *do* you spell Erykah Badu?)

• Speaking of longtime friends, I've tried to come to terms at last with the loss of someone whose name you saw in these pages but whom you probably didn't know.

When Jim Neal died in 1995, I just couldn't face putting together an obituary on another wonderful, funny, courageous guy; I'm sorry, I just couldn't handle it. When we started office discussions on the number of comics-associated movies this summer, we decided to share his summation of the field — and add to it. And, at last, I can let our readers catch a last glimpse of an incredible friend.

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Harlan Ellison to speak Oct. 18 at International Teen Comic Art Festival in LA

Author Harlan Ellison will give the keynote address at the Los Angeles Public Library's International Teen Comic Art & Animation Festival '97 in the Central Library, 630 W. Fifth St. The festival will run from 10 a.m. to 5:30 p.m. Oct. 18 and is sponsored by The Ahmanson Foundation.

The first Teen Comic Art Festival (in April 1996) attracted more than 6000 people.

"This great nation is coming to understand that it's been a long time since comics were only kid stuff," said Ellison, who will sign copies of *Dream Corridor,* a trade paperback collection of his comics work, following his talk "Did Your Mother Throw Yours Away?" in the library's Mark Taper Auditorium at 10:30 a.m.

"Comic books not only have a claim to posterity," said Ellison, "but are one of only five native American art forms that we've given the world: jazz, of course; musical comedy as we know it today; the detective story as created by Poe; the banjo; and comic books."

Highlights of the festival include signings by such creators as Stan Sakai and Steve Rude; a major exhibit of European comics featuring 105 artists and representing 10 countries; industry exhibit booths; free drawings for Spawn merchandise; a panel discussion featuring teens who participated in the production of a comic book published by LAPL; art portfolio reviews for teen-age artists done by comics and animation industry professionals; and comic-book characters in costume.

Workshop, presentation, and panel discussion topics include "Comics & Animation for All Ages and All Cultures," "Women in Comics & Animation," "Women Super-Heroes," "Breaking into the Industry," and "Comics & Cartooning Drawshop."

Parking is available for a flat rate of $1 at the 524 S. Flower St. Garage with a library card and validation at the library information desk. Library cards are available free of charge.

More information is available from LAPL Public Information Director Robert G. Reagan, 630 W. Fifth St., Los Angeles, CA 90071 (213) 228-7555.

Pop art pioneer Roy Lichtenstein dies

Roy Lichtenstein, the artist who brought comic books into the art museum and helped define the pop art movement with a series of paintings of enlarged comics panels, died Sept. 29 at the age of 73 at the New York University Medical Center. The cause of death was listed as pneumonia.

The painting that set the pattern for his later work was "Look Mickey, I've Hooked a Big One," a 1961 work that magnified a comic-strip image from a bubble-gum wrapper. His paintings ironically recontextualized images from what Lichtenstein regarded as humble source material, exaggerating such elements of mass production as the photo-engraver's Ben Day dots.

Lichtenstein was identified as part of a movement that included Andy Warhol and Claes Oldenburg. Some defenders of high art regarded pop art as subversive of traditional standards, while some comics professionals saw his paintings as a mockery — or plagiarism — of the comics form.

Nevertheless, Marvel Comics Group, perhaps glad of any kind of attention from grown-ups, briefly called itself Marvel Pop Art Productions.

His work, though controversial with both art critics and comics fans, was well-received by collectors, and the first gallery showing in his pop art series sold out before it opened.

A major retrospective of his work was held at the Guggenheim Museum and other museums around the country in 1993.

Cartoonist finds humor in police work

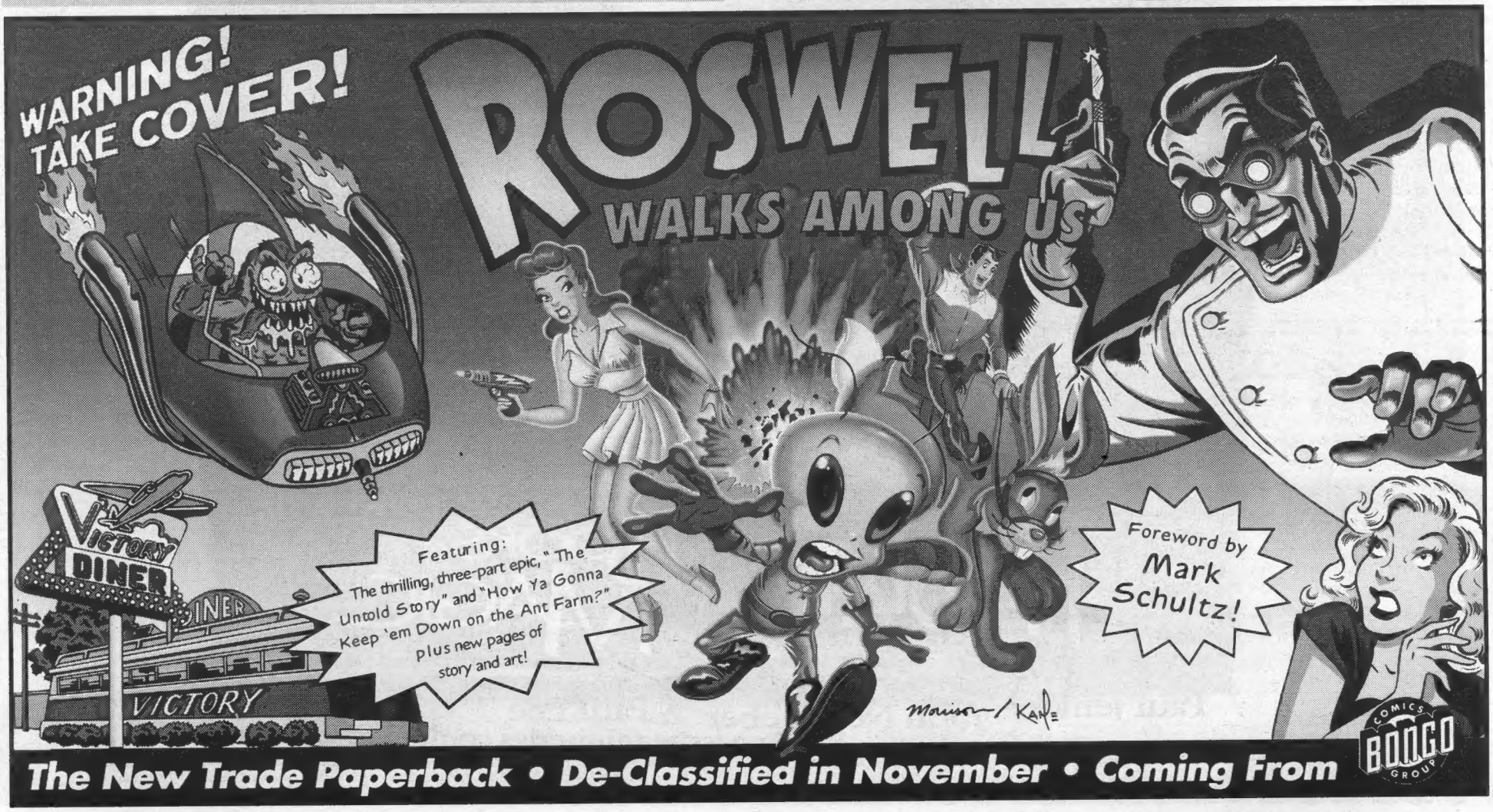
Though police are often seen as the butt of editorial cartoons, *A Treasury of Police Humor* by Oliver Gaspirtz offers a collection of cartoons from the point of view of police professionals.

Gaspirtz moved to New York from Germany in 1993 and has specialized in law-enforcement humor and police cartoons for such publications as *American Police Beat, Police, The Police Marksman, Police Times*, and *Australian Police Journal.*

David Armitage, editor of *The Police Shield*, described Gaspirtz' cartoons as "very humorous and down to earth. They reflect the real life of police officers and what they have to face every day but in a funny, stress-relieving way."

The book contains approximately 100 pages of cartoons and 70 pages of strange-but-true police stories, top 10 lists, weird news from around the world, and curious facts from the field of law enforcement.

A Treasury of Police Humor can be ordered in time for the holiday season by sending a check or money order for $12.95 (plus $3 for shipping and handling for the first copy and 50¢ for each additional copy) to Lincoln-Herndon Press, 818 South Dirksen Parkway, Springfield, IL 62703.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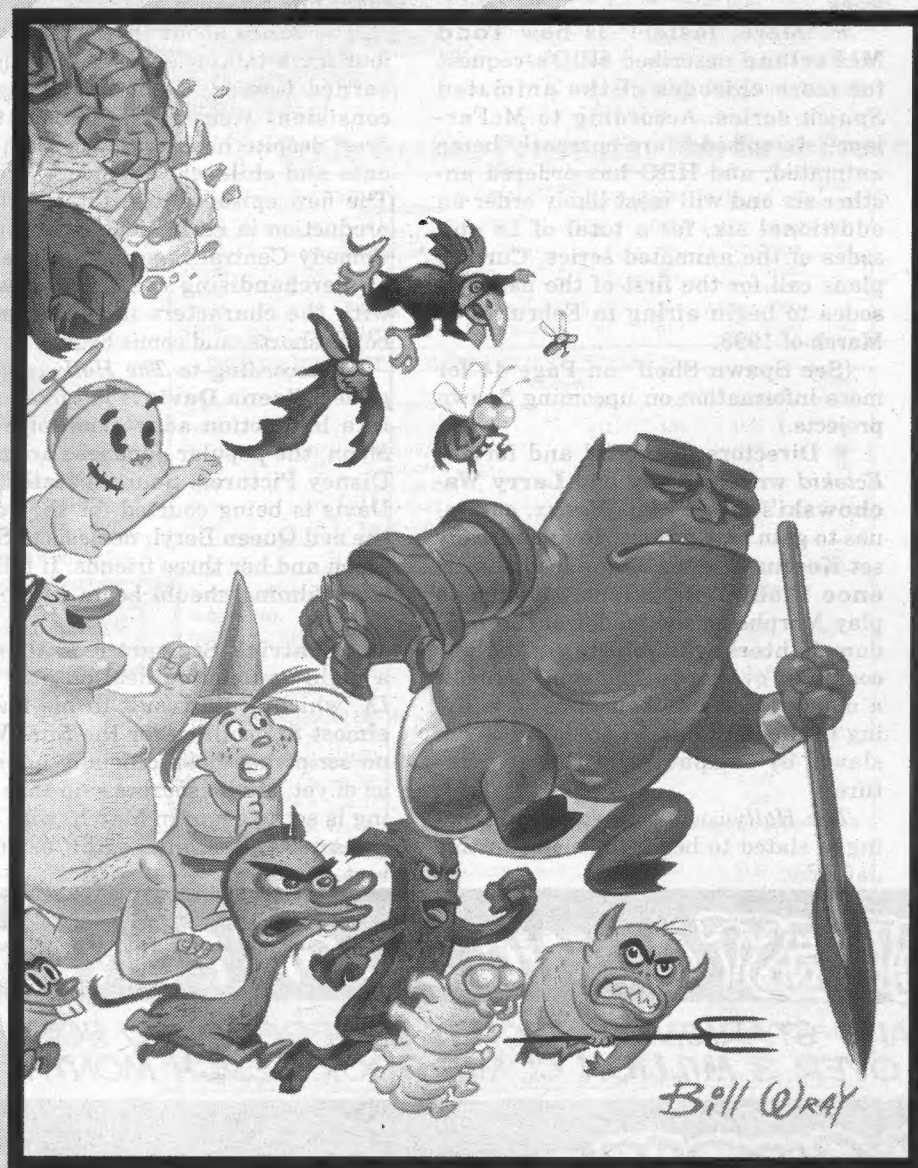

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MASS O' MEDIA

By Matt Brady

★ When will we see a Preacher movie?
★ 'The Mask of Zorro' suffers delays.
★ Animated 'Spawn' series speeds up.

★ According to *Preacher* co-creator and writer **Garth Ennis**, a Preacher movie is a strong possibility, but not for a while yet.

"We're waiting to hear from somebody that can tell us what we want to hear," Ennis said. "At the moment, the comic book is still going, and to bring out a bad movie would be cutting our own throats as far as the continued success of the comic. **Steve Dillon** and I have decided that we'll wait until someone agrees to give us creative control of the film.

"People offer us all kind of money, and that's very sweet, but never having had a million dollars, I have no idea what it's like, so it's difficult to tempt me with a million dollars. I'm sure that if I ever do make a million dollars, I'll be an absolute sap from then on, 'cause I'll want to do it again and again. But for now, we're waiting for someone to give us the control and allow me to write the script, Steve to do the storyboards, and we'll make this thing as watertight as possible so nothing can go wrong."

Ennis suggested that he'd have time to write a full Preacher script once the series has wrapped, a little more than three years away.

★ *The Mask of Zorro* has been put off before, and it's looking as though it might be again. The film was originally set to open in December, then bumped to spring of '98, and *Variety* recently said that TriStar is considering holding the movie's release yet again, this time until summer, despite the fact that the holdup would cost about $3 million in interest.

Variety also said that TriStar has already plunked down $1,300,000 for Super Bowl commercial time for the movie.

★ Legendary Warner Brothers animator and four-time Oscar winner **Chuck Jones** has a reason to be happy. Jones, 85, recently signed a long-term agreement with Warner Brothers which formalizes his consulting role as the "conscience and resident historian" of the studio's animated properties, according to *Variety*.

While no figures were named, Jones hinted that the new agreement was better than his first with Warners — which he signed in 1934 for $20 a week.

★ "More, faster!" is how **Todd McFarlane** described HBO's request for more episodes of the animated *Spawn* series. According to McFarlane, six episodes are currently being animated, and HBO has ordered another six and will most likely order an additional six, for a total of 18 episodes of the animated series. Current plans call for the first of the new episodes to begin airing in February or March of 1998.

(See Spawn Shelf on Page 44 for more information on upcoming Spawn projects.)

★ Directors of *Bound* and former *Ectokid* writers **Andy** and **Larry Wachowski**'s latest film, *Matrix*, continues to gain star power. Having already set **Keanu Reeves** as the lead, **Laurence Fishburne** recently signed to play Morpheus, the leader of the freedom fighters who join to fight their computer overlords. The story is about a man tricked into believing he is living in the '90s, but, in actuality, is enslaved by computers in the near future.

The Hollywood Reporter said filming is slated to begin in Australia this January.

★ It may be the grossest, most vulgar animated series in television history, and it's coming back for more. Without any hoopla whatsoever, Comedy Central ordered 13 more episodes of *South Park*, its runaway Wednesday night hit.

The series about the adventures of four trash-talking elementary kids has earned Comedy Central its highest consistent Wednesday night ratings ever, despite hash criticism from parents and children's advocacy groups. The new episodes are slated to begin production in early 1998. Additionally, Comedy Central reportedly has several merchandising deals in the works with the characters including mugs, boxer shorts, and comic books.

★ According to *The Hollywood Reporter*, **Geena Davis** is in talks to star in a live-action adaptation of *Sailor Moon*, the popular Japanese anime for Disney Pictures. Sources stated that Davis is being courted for the role of the evil Queen Beryl, nemesis of Sailor Moon and her three friends. If talks go well, filming should begin in early to mid '98.

★ **Patrick Stewart** recently made a highly publicized deal on *Star Trek IX*, which could result in his making almost $12 million for the film. While no script has been officially approved as of yet, studio sources said that filming is set to begin in March, with **Jonathan Frakes** once again set to direct.

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758HB	7 5/8 x 10 3/8	Gold Age Comics	9	67	63 /1000	60
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750FB	7 1/2 x 10 3/8	Gold Age Comics	12	40	159	70
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825FB	8 1/4 x 10 3/4	Large Comics, Mags & Letter	13	45	178	74

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18	12 x 9 x 12	Super Gold/Magazines	39	144	230

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15	15 x 9 x 12 1/2	Super Gold/Magazines	40	144	260

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SHIPPING COST CHART

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725M2	7 1/4 x 10 3/4	Standard Comics	11	36	145	64
775M2	7 3/4 x 10 3/4	Silver/Gold Comics	11	37	146	68
800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
825M2	8 1/4 x 11 1/2	Super Gold Age Comics	14	46	185	74
875M2	8 3/4 x 11 1/2	Large Comics, Mags & Letter	15	50	198	78

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725M	7 1/4 x 10 3/4	Standard Comics	17	75	120 /1000	95
775M	7 3/4 x 10 3/4	Silver/Gold Comics	18	76	122 /1000	105
800M	8 x 10 3/4	Gold Age Comics	19	77	123 /1000	110
825M	8 1/4 x 10 3/4	Super Gold Age Comics	19	78	124 /1000	115

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725MY	7 1/4 x 10 3/4	Standard Comics	6	18	59	237	105
775MY	7 3/4 x 10 3/4	Silver/Gold Comics	6.25	19	63	250	110
800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
875MY	8 3/4 x 11 1/2	Large Comics, Mags & Letter	7.50	23	75	298	130

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725S	7 1/4 x 10 3/4	Standard Comics	6.25	19	65	275
775S	7 3/4 x 10 3/4	Silver/Gold Comics	7	21	70	280
800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330
875S	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	27	89	356

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775T	7 3/4 x 10 3/4	Silver/Gold Comics	7.50	23	74	294
800T	8 x 11 1/2	Gold Age Comics	8	24	77	309
825T	8 1/4 x 11 1/2	Super Gold Age Comics	8.50	26	86	346
875T	8 3/4 x 11 1/2	Large Comics, Mags & Letter	9	28	91	363
SL	Slip-Lock matches width of sleeve opening		5	15	50	198

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775SHL	7 3/4 x 10 3/4	Silver/Gold Comics	8.75	25	83	330
800SHL	8 x 11 1/2	Gold Age Comics	9	26	86	343
825SHL	8 1/4 x 11 1/2	Super Gold Age Comics	9.50	29	95	380
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775BT	7 3/4 x 10 3/4	Silver/Gold Comics	5.50	17	55	218
800BT	8 x 11 1/2	Gold Age Comics	6	18	58	231
825BT	8 1/4 x 11 1/2	Super Gold Age Comics	6.25	19	61	240
875BT	8 3/4 x 11 1/2	Large Comics, Mags & Letter	6.50	20	65	250
SL	Slip-Locks matches width of sleeve opening		3	8	27	104

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words to the wise...

Comics Buyer's Guide turns over the keyboard to the industry!

Illustration by Sergio Aragones

BOB CHAPMAN

President of Graphitti Designs, a producer of licensed products since 1982. Recent accomplishments include the deluxe ***Kingdom Come*** *hardcover book set for DC Comics. Among the many projects currently in the works, Graphitti Designs is preparing its line of 8" tall, articulated action figures featuring Mage, Madman, Grendel and more.*

Nostalgia with a nose ring

The correct *Jeopardy* response for the above answer came to us from Frank Miller at this years Eisner Awards ceremony with: "What is retro?" During the course of Frank's speech in reference to the ailing comics industry, Frank said, "We've got to stop waiting for the fates to come along and save us. It's in our hands, now. It's up to us. We're in the driver's seat."

Thank you again, Frank, for publicly stating what everyone else is only whispering about.

Though it was not part of the "scheduled events," this year's Comic-Con International provided many with a glimpse of the potential that we hold as a medium. After singing the comics industry blues for the last few years, there was a genuine positive attitude on display at San Diego that was highly infectious. Many walked away with a feeling that we do have the collective ability to tackle and solve the current industry problems. A special something appeared at San Diego that we haven't seen for a while: hope.

The answer was there as it always has been. The solution to our problems was not going to magically happen: *We* are the solution. This generation of comic-book professionals has to take a leadership position in order for comics to survive. We got here on the backs of many individuals and companies before us who molded the medium into what we see today. It's now our turn to take the reins and move the American comic book toward its entertainment and artistic potential. We are at a juncture where the medium *must* evolve or go the way of the dinosaur!

We must move comics up to the next plateau. Comics are a unique and original medium that were created in and for a different time. The world has changed around us but we've stayed the same. Those who believe that comics can remain solely the small, nostalgically incestuous haven where our childhood dreams can remain untouched are wrong. We thought for many years that we had gotten away with something. We haven't; it caught up to us and yet we still cannot admit that we have a problem. Whether we like it or not, comics have to evolve and exceed our own personal expectations. We have to evolve the medium so that we keep our identity and independence while interacting with the needs of the real world.

We must wisely experiment with a wide range of directions, content, formats, markets. We must create commercially viable manifestations of the medium we all love. We must be savvy enough to work with the needs of corporate America without getting lost and losing control over what makes these properties special. We can sell them our properties but we cannot sell them our souls. In order for comics to survive, they must survive independent of movies, toys, and the like — or we lose our identity, our independence, our future!

The comics industry *will* survive but, in order to do so, it must change. As with everything else in life, the medium *must* evolve. The talent pool is out there. We have an enviable wealth of talented writers and artists who are creative dynamos looking for an outlet. We have an assortment of smart and savvy businesspeople who are sensitive to comics who, through the years, have learned (often through their mistakes) how to make the unique business of comics work. Rather than allow the industry to regress to where it was, we need to take advantage of this opportunity and build comics into what they can be. This rebuilding process will take a tremendous amount of work from everyone. There can be no tolerance for dead weight or freeloaders who will waste our time or the resources. **If you don't want to contribute to the comics industry, get out now.**

Comics *will* experience a Renaissance. Though presently in the Dark Ages, we all believe that we can make the comics medium work. Wherever this evolution takes us, I do know one thing for certain: If we do things right, comics will never be the same — they'll be better!

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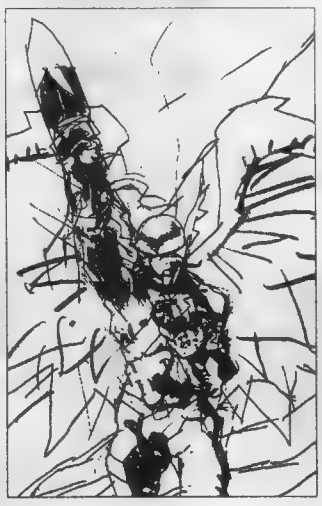

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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

BWF: Associate Editor Brent Frankenhoff
JJM: Associate Editor John Jackson Miller
JG: Associate Editor Joyce Greenholdt
MD: News Editor Michael Dean

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Manuscripts and cartoons should only be sent by mail to Maggie Thompson, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990; by fax to Maggie Thompson at (715) 445-4087; or by e-mail to **pitchcbg@krause.com**. However, no responsibility is stated or implied for unsolicited manuscripts, nor can any guarantee be given when a specific submission will appear in print. Manuscripts submitted on paper should be typewritten and double-spaced and contain absolutely no words in all capital letters. Please indent for paragraphs. Manuscripts submitted by electronic mail should be sent as basic e-mail text. When sending cartoons or photographs in paper form, please do not send originals. Send stats, veloxes, copies, or photocopies. Return of art cannot be guaranteed. When sending graphics via computer, inquire by e-mail first about file formats before sending files.

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The editorial department does not handle subscription and advertising questions. Check page 4 for appropriate contact information.

The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Robert D. Brosen
1658 Old Freehold Rd.
Toms River, NJ 08755

The editorial in #1242 finally pushed me over the edge. (I've included my home address in order to keep my boss out of the loop. He doesn't believe in rocking the boat in any way, shape, or form. I'm just not as forgiving.)

I'm tired of hearing retailer after retailer whine and complain about how they do everything and have survived so many hardships trying the keep the comics business alive. "Why are the small-press companies not coming through with their comics on time?" "I'm lucky if I can pay my bills." "Nothing but the big names sell." Give it a rest!

I'm not trying to get anybody riled up. I appreciate everybody's efforts when it comes to keeping comics out there but I also know that everybody who is trying to create these small, no-name comic books is in just as much financial difficulty as the retailers.

I also know, for instance, that at the publishing company I work for (which will remain nameless, for fear that our numbers might drop below their already-anemic total — not that I think retailers are the vindictive type, but there's no sense in jeopardizing my job) we are reduced to taking freelance jobs designing magazines for other publishing companies in order to get by. The comics, on a really good month — after paying the creatives, paying for the coloring, paying for the film, and paying for the printing (ouch!) — might also pay for the phone bill. We still have to cover rent, electricity, and, if the planets are aligned correctly, *we* just might get paid once in a while.

The big problem is trying to find the time to do the comic books. When 50 hours a week are spent doing freelance work, there isn't a whole lot of time left over for the comics. Regardless, we still manage to produce them. Why? It doesn't make money; it's not economically feasible. Well, we love it. It is the reason this company was created several years ago. Of course, back then, the numbers were high enough that the business could support itself. But, alas, that fateful time that retailers are so fond of calling the dark years — that they were so brave and valiant to battle through — dragged us all down.

So you'll just have to excuse the hell out of us if we don't get the comics out right on time, but staying up in the office till midnight, driving a long way home, then getting up at 7:30 a.m. to do it all over again only lasts so long. Eventually, we need to rest, and, believe me, if our bodies didn't collapse, we probably wouldn't take that much-needed break every once in a while.

I think what we are forgetting here, folks, is that everyone who doesn't have a million dollars to invest in themselves is struggling in this business. It's not the retailers against the publishers or vice versa. We are *all* having problems and we are *all* suffering. The best thing that we can do is support each other as best we can. We try hard to get the comic books out to you on time and we try even harder to make a great product that might possibly be able to outshine all of the big names and all of the small names who don't put the effort they should into their products. All I can hope is that you try hard to buy and sell them to as many people as possible.

And maybe, just maybe, we can see the day again that comic books can support our small business.

*[**JJM:** A lot of points have been made in this discussion that recall some of the debates we've been having for years in the pages of **Comics Retailer** (where Sweet has been a regular columnist writing about small stores for five years, incidentally). One conclusion arrived at fairly early in that discourse is that all companies in the industry need to be better capitalized at start-up for the long-term health of everyone involved.*

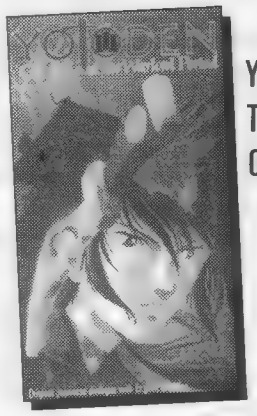
*To best serve the industry, a new store **needs** to have money for at least six months' orders (not just the deposit for the first month's rent) **in the bank** before opening its doors. And, preferably, the promotional plan for the entire year should be in ink to permit devotion of all*

(Continues on Page 16)

For Art's Sake — By Chris Smigliano

WHAT ARE YOU SNICKERING ABOUT?
I'VE JUST BEEN READING THESE BACK ISSUES OF SUPERMAN DURING THE JOHN BYRNE ERA.
ONE THING FROM THESE ISSUES THAT I GOT A KICK OUT OF WAS THAT SUPERMAN'S FOE, MR. MXYZPTLK, WAS "REVEALED" TO BE MOONLIGHTING IN THE MARVEL UNIVERSE AS THE IMPOSSIBLE MAN !!
-A FELLA NEEDS TWO JOBS TO GET BY THESE DAYS!!
ZIP!
AMUSING, I'LL ADMIT... BUT WHAT'S THE BIG DEAL?
IT'S TOO BAD THAT THE MERGER OF TIME-WARNER AND TURNER DIDN'T TAKE PLACE BACK THEN... THEY COULD'VE TAKEN THAT JOKE ONE STEP FURTHER...
GAZOO!!
GIMME PEBBLES!!
I MAY NOT BE ABLE TO FOOL SUPERMAN, BUT AT LEAST I CAN ALWAYS PUT ONE OVER ON THESE TWO DUM-DUMS!!

The Most Requested Stocking Stuffers:



YOTODEN: CHRONICLE OF THE WARLORD-PERIOD, CHAPTER III:

The three shadow-ninja must unite one, final time before the Demon Prince can open a gate to unleash the minions of Hell. Will they be able to close the gate and fulfill the ancient prophesy — or will they die trying?

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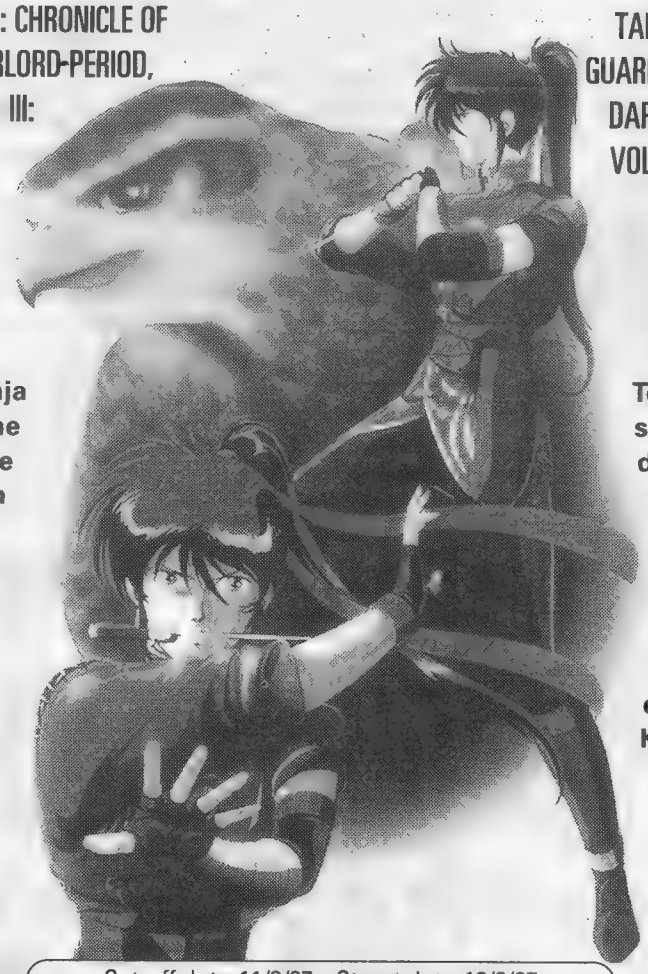

TAKEGAMI: GUARDIAN OF DARKNESS, VOLUME 2:

Terrified of the powerful spirit that continues to dominate his mind and will, Koichi's will to fight has been shattered by the destruction inflicted by his alter-ego. But even as the next dragon appears, one question remains: will Koichi fight?

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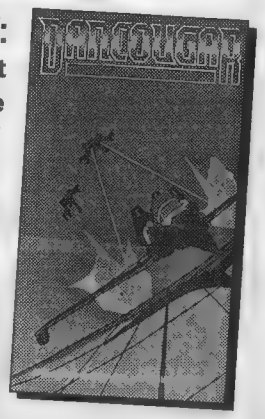

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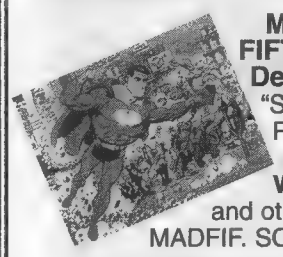
NEW THIS WEEK! BUD PLANT COMIC ART

Here's a small sample of the terrific items that we've searched out for our customers. Many are unique or hard-to-find books, some are specially priced sale items, while others are the best in new releases.



MAD ABOUT THE FIFTIES: The Best of the Decade. Classic parodies like "Superduperman" and "Mickey Rodent." Hilarious work by **Harvey Kurtzman, Wally Wood, Don Martin, Al Jaffee** and others. 96 pages in color.
MADFIF. SC, 8x11, 288pg, PC **$19.95**

TEX AVERY: The MGM Years, 1942-1955. By John Canemaker. Intro by Chuck Jones. Avery was responsible for Bugs Bunny, Daffy Duck, Red Hot Riding Hood, and more. Packed with sketches, storyboards and illustrations. Recommended.
TEXHC.HC, 9x12, 224pg, FC
Published at $34.95 now only: **$14.95**

A DIVERSITY OF DRAGONS. By Anne McCaffrey with Richard Woods. Illustrations by Tolkien artist **John Howe.** Oversized, wonderfully illustrated guide to Dragons by the popular author of the *Dragonriders of Pern* series.
DIVHC. HC, 14x11, 96pg, FC **$29.95**

JUNGLE BOOK STORIES. By P. Craig Russell. Free signed bookplate. Great adaptations.
JUNGLES. SC, 8x11, 88pg, FC **$16.95**

MEL RAMOS: Pop Art. His images range from Batman to Coca-Cola, with the commercial icons juxtaposed with nudes. Mature Readers.
MELR. SC, 7x9, 96pg, PC **$11.95**

THE GREAT COMIC BOOK ARTISTS, Vol 2. By Ron Goulart. Golden Age Greats to today's artists like **Art Adams, Brian Bolland,** etc. 1989.
GREAT02. SC, 8x11, 113pg, b&w
Was $12.95 now only: **$5.95**

THE ANIME MOVIE GUIDE U.S. Edition. By Helen McCarthy. Movie-by-movie guide to Japanese animation since 1983. Over 600 entries.
ANIME. SC, 6x8, 288pg, b&w **$17.95**

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Oh, So?

From Page 14

the retailer's energies to the opening.

*To best serve the industry, a new publisher **needs** to have at least six months' printing bills (not just the hope that next issue's check will pay for last issue's printing) **in the bank** before soliciting anything. And, preferably, those issues should be already done to permit devotion of all the publisher's energies to the launch.*

If not, there's no law against waiting a year. Or more.

The entrepreneur "going it alone" makes an attractive cultural icon, but the garage-business success stories of recent decades seldom include the chapter in which the entrepreneur painstakingly seeks private investors and goes to bank after bank seeking loans.

While the comics market may be in recession now, the larger economy is hardly hostile to new businesses. To outside investors, the quality of your business plan and your sales job can go some way toward making the market seem more appealing. (Granted, the reports of a high-profile publisher which piled up too much "bad debt" may make that job a lot harder now.)

Not everybody has a million dollars. But not everyone with a million dollars has an idea for a great business. This may not be much help to those already up and running, but it's something for those considering testing the waters to keep in mind.

***JG:** I'd like to add that, according to my husband, who used to work at an accounting firm that advised many start-up businesses, having six months' capital in hand is the coventional wisdom applied to starting **any** kind of new business. It should cover **all** expenses, including the owner's living expenses — not just the cost of making or ordering products to sell.]*

Steve Brumbaugh
2220 College Hill Pl.
West Linn, OR 97068

The recent discussions in ***CBG*** about lateness and other problems in publishing and retailing strike me as a waste of time. If we have any interest in keeping the kind of environment where we can indulge this hobby (with current material, at any rate), this is not the place to devote our energies.

Twenty-some years ago, I managed one of the "early" comic-book stores. Those were relatively easy days for retailers in terms of new materials. After

(Continues on Page 18)

● ● ● ● ● ● ● ● ●

*When **Pattycake and Miep and Patches: Comic Book Defenders** creator Scott Roberts read the ongoing debate in **Oh, So?** regarding late-shipping small publishers, he began a letter of response — and then changed his mind. Instead of the planned letter, he sent this seven-page comic-book essay, completed before we'd received the majority of the letters which came into our offices! We despaired of being able to present it properly — until we realized that this 200-page issue might let us not only catch up on some of the **Miep and Patches** backlog Roberts had sent over the preceding weeks, but also offer his provocative take on today's comics field. As with all letters we run, the views printed represent the views of the creator and do not necessarily reflect those of this publication or its editors. (Whew!)*

● ● ● ● ● ● ● ● ●

BAD GIRLS with BIG GUNS
OKAY LOOK- I'M GONNA SAY, THIS ONCE - I AM FREAKIN' SICK AN' TIRED O' PEOPLE TELLIN' ME HOW I SHOULD BE RUNNIN' MY FREAKIN' COMIC BOOK STORE! OKAY? GOOD.
CRIPES.
COMICS ARE DEAD
©SCOTT ROBERTS
BACK ISSUES 50¢
FREE GET 'EM OUTTA MY SIGHT
LISTEN - I BEEN IN THIS BUSINESS TWENTY YEARS - YOU GOT SOMETHIN' TO TELL ME I DON'T KNOW? I'LL BE GLAD TO LISTEN - THEN I'LL TELL YOU A FEW THINGS -
'SCUSE ME - I'M ABOUT TO EAT MY LUNCH
I JUST WANNA MAKE ONE STATEMENT HERE - AN THAT'S IF THE ENTIRE COMICS BUSINESS IS GOIN' DOWN TH' TOILET - THAT AIN'T MY FAULT + OKAY? GOOD.
COLONEL CHICKEN
PINS
FAITFIRE CARD GETS MINUS BONUS CARDS
COLLECTORS' FIGURES

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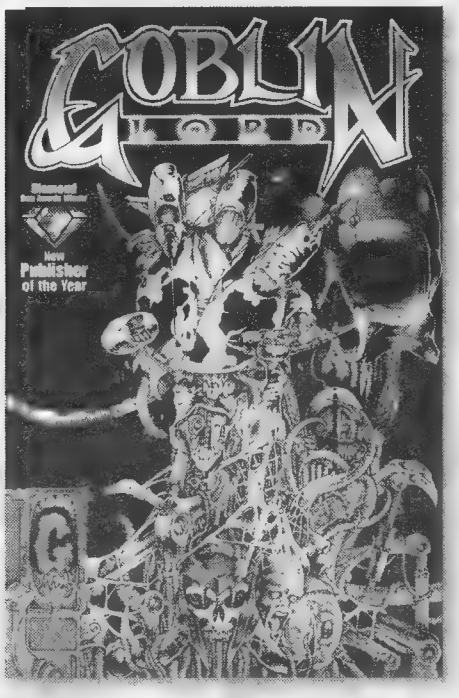

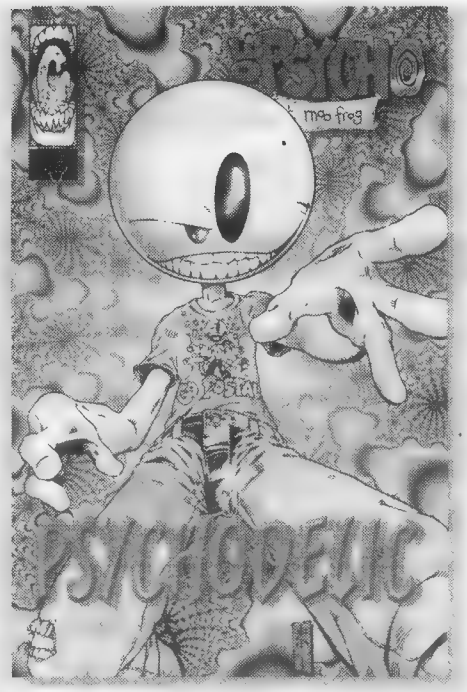

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Oh, So?

From Page 16

Phil Seuling got direct sales going, we pre-ordered the number of comics we were (reasonably) sure we could sell, knowing that, if extras were needed, we could get them from local distributors where they could be returned if they went unsold (which rarely happened, by the way). At about 25¢ retail, no discounts to customers were necessary, fish were jumping, and the cotton was high.

But as fans, we wanted *more* than the major companies' product. Fanzines were slowly turning into more "professional" comics work, inspired (I think) by the undergrounds. When independent work of real quality (like *Elfquest*) came out, we grabbed it greedily. Of course, it didn't come out on a monthly basis, but it stood out like a sore thumb and was frankly easy to remember to buy in our fannish way. The store didn't have to choose from hundreds of titles costing generally $3 (and more).

But I don't digress. What does all this have to do with lateness, *etc.*?

People, we are not talking about works of genius here. When creators and publishers bemoan the fanboy attitude, they are mocking the very situation that gives them the chance to do what they profess to love. (If they don't, they should go do something else!) I have enjoyed the efforts of Batton Lash and Don Simpson and more. I have purchased many of them. If I could afford it, I'd buy more.

But the days of serials are generally gone. If Dickens were writing today, would he be publishing segments of his work only later to collect them into book form? Comic-book stores are unusual circumstances. If one can afford to work for a year and put out a book in order to

(Continues on Page 20)

DAMN-THIS CHICKEN AIN'T EXTRA CRISPY— I MEAN, Y'KNOW?—YA FREAKIN' ASK FOR SOMETHIN'—AN' THE COMATOSE KID THEY GOT WORKIN' FOR TWO FREAKIN' DOLLARS A YEAR GIVES YA SOMETHIN' YA WOULDN'T BURY— FORGET ABOUT EAT. IS THERE SUCH A THING AS CUSTOMER SERVICE, OR AM I DREAMIN'?
OH, WELL—I DON'T FEEL LIKE HOPPIN' OFF MY CAN TO GO ARGUE WITH SOME CRATER-FACE FUTURE DROP-OUT WHO WOULDN'T LISTEN IF YA TOLD HIM HIS BUTT WAS ON FIRE—
WHAT WAS THE POINT I WAS TRYIN' TO MAKE?
OH-YEAH— ALL THESE FREAKIN' EXPERTS WHO KNOW HOW I COULD BE DOIN' BETTER BUSINESS— HEY, THANKS BUT NO THANKS
LIKE ALL THE TIME I HEAR—"YOU SHOULDN'T BE PUSHING STUFF LIKE THIS—YOU'RE SCARING AWAY CUSTOMERS"—YEAH—RIGHT! LOOK, I WOULDN'T HAVE IT IF IT DIDN'T SELL. CRUD LIKE THIS KEEPS MY FREAKIN' DOORS OPEN!
HEY—YOU ASK FOR IT—YOU GET IT. WHATTAYA THINK—IT'S YOUR DIRTY LITTLE SECRET?
NEW! DIFFERENT! IN YOUR FACE HOT!
HEY GIRLS! IT'S BABE—WE MEAN—WOMAN FRIENDLY! HONEST.

IT'S THE END!

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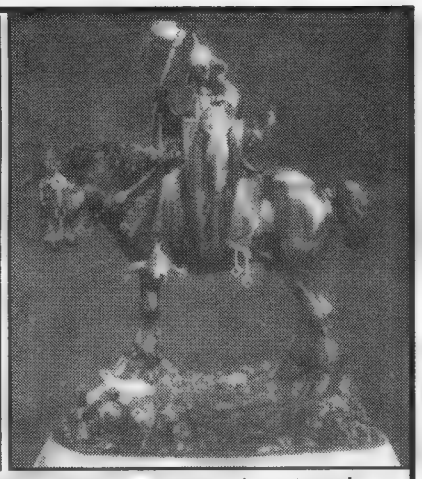

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ANY REGRETS?
Well... I REGRET WE NEVER FOUND OUT WHAT HAPPENED TO THE OTHERS...
...BUT... I'M SURE WHAT YOU SAID AT THE TIME WAS RIGHT. THE GOOD GUYS ALWAYS WIN, RIGHT?
© 1997 Claypool Comics/Boffin Books, Second Age Inc., and Richard Howell

The Soulsearchers have been defeated by the man from Arnold's past, and Bridget and Baraka can't help, because they've been banished to another dimension —permanently!! (Gee, what'll they do to pass the time?) It's packed full of laughs and thrills and it's all in **"From Here To Infinity!"** the latest riotous exploit of comics' favorite band of satiric supernatural adventures.

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Oh, So?

From Page 18

sell it at Walden's or wherever, do it! Does anybody really think *that* market is easy or more tolerant? Hah!

Back in the '60s, when I was avidly buying Gil Kane's *Green Lantern*, I knew that it was not great literature. I bought it because I enjoyed the characters and the stories and the art. I could afford to risk 12¢ for issues that I could reasonably expect would be followed by more next month.

So the (independent) comics of today can't sell for 12¢. They can't come out monthly or bimonthly or often even quarterly. They start and stop, leaving readers frustrated. This is the way it is. As a marketing problem, this is not going to change. But don't expect the people spending their $3 to be wildly enthusiastic about that. Don't pretend that it's *their* fault that they aren't particularly interested in following up one issue with another one three or six or 12 months after it. There will never be a better situation for these strange little pamphlets sold generally to addicts (me, too).

I am not offering a solution here, though I wish I could. But let's not waste our time complaining about market facts that are not only not going to change, but created the possibility for these creators to begin with. To use a cliché, maybe we can find a new paradigm.

No matter what, I wish all luck and vast success to all these independent artists and writers who have the courage to take these chances. Go for it!

[Actually, some comics ***are*** *works of genius.*

The question of the viability of serials in today's entertainment field is an intriguing one. Some TV shows are enormously successful as serials — even the seeming "stand-alone" shows. ***The Green Mile*** *did extremely well — though*

(Continues on Page 22)

AN' THEN I'M TOLD - BY THESE SELF-APPOINTED EXPERTS, THAT WHAT PEOPLE ARE REALLY ASKIN' FOR IS "GOOD COMICS" - TO WHICH I SAY - "HUH"? - "MAYBE YOUR GOOD AN' MY GOOD AIN'T THE SAME THING" - BUT THEN IT TURNS OUT THEY MEAN ALL THAT BLACK AN' WHITE SHINOLA -
I'LL SHOW YA WHAT PEOPLE ARE ASKIN' FOR - LETS CHECK OUT MY PULL LISTS - SHALL WE?
OKAH - HERE WE ARE - THIS ONE'S PRETTY TYPICAL. THIS CLOWN WANTS - JUST FOR ONE WEEK - "BAD GIRLS WITH BIG GUNS" - NUDE VARIANT COVER - FOIL VARIANT COVER - CHROME HOLOGRAPHIC NUDE VARIANT COVER WITH SPECIAL RED INK FOR BLOOD. BAD GIRLS WITH BIG GUNS LIMITED EDITION PEWTER FIGURINE SET - "
JEESH -
"HOTHEAD - LEGENDS OF HOTHEAD - HOTHEAD REBORN - DEATH OF HOTHEAD - A WORLD WITHOUT HOTHEAD - HOTHEAD NO MORE - BLOOD-SOAKED REVENGE OF HOTHEAD - DAWN OF THE HOTHEADS -" IT GOES ON LIKE THIS -
EACH ONE O' THESE BOXES IS A SINGLE CUSTOMER - ALL OF 'EM ORDERIN' STUFF THAT THE 'EXPERTS' KEEP TELLIN' ME NOBODY REALLY WANTS - WELL, PARDON ME, BUT IT LOOKS LIKE SOMEBODY WANTED IT -
NOW THIS ONE BOX IS EVERYONE WHO ORDERS THIS BLACK AN' WHITE STUFF I'M TOLD IS WHAT PEOPLE REALLY WANT - FIRST OF ALL, MOST OF THESE TITLES COME OUT ONCE EVERY FREAKIN' TWO YEARS, AN' WHEN THEY DO THEY'RE LATE - THIS IS GONNA IMPROVE MY BUSINESS?
'SELF PUBLISHING REVOLUTION' MY EYE. IF ALL REVOLUTIONS WERE FOUGHT LIKE THIS, WE'D BE PAYIN' TEA TAX TO THE FREAKIN' QUEEN -
Ramos

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that's obviously not a representative piece of fiction. Mind you, Dickens wasn't a run-of-the-mill writer in his day, either — but in his day, serials were common and were used to boost the circulation of magazine anthologies, rather than to be published on their own.]

Phil Boyle
Coliseum of Comics
1180 E. Vine St.
Kissimmee, FL 34733

In response to B. Louis Reinke's letter in ***CBG*** #1243 wherein he states "I suggest demanding your [customer] rights to have an independent selection of titles. And if your retailer happens to be ignorant, you can always switch to mail order..."

As of several issues of ***CBG*** ago, Preston Sweet finally rolled off the independent bandwagon. He may have been the last one of us to have had enough of seeing two Stephen King novels appear before the next issue of a flavor-of-the-era independent. There are good independents, and I'll be the first to salute them for a timely schedule, if such they can keep. I will not and cannot financially invest in a title that publishes every seven months. I've been burned so many times I now open my weekly Diamond order with asbestos gloves.

If there is an ignorance afoot, it is that of the independent buyers (and I apologize in advance, if you have tried this and found no success) who have not gone to their favorite comics retailer and signed up on the in-store subscription service for said independent titles. If one customer asks for a title, I consider it a fluke. If three ask for it, I order copies for the stands. Support like that will garner not only a reason for stores to carry the title but will attract a larger audience, thereby supporting the creator and the work.

Please be a bit more aware in the future that referring to someone with a keen sense of business acumen as "ignorant" will not only hurt your case but will be cause for most folks on the receiving end to consider the same of yourself.

Beep
SCORE YOU — 000
COLD LIFELESS MACHINE — 999
HA HA YOU LOSE TRY AGAIN
HA HA YOU LOSE TRY AGAIN
BRAWR
SO THEN I'M TOLD THE OTHER REASON I CAN'T SELL MORE KINDSA BOOKS IS 'CAUSE I'M NOT CREATIN' A CUSTOMER FRIENDLY ATMOSPHERE! HEY -YOU WANT ATMOSPHERE—GO TO TH' PARK- YOU WANT COMICS, WADDLE YOUR BUTT IN AN' ASK- AM I STOPPIN' YA?—DO I HAVE A SIGN HANGIN' THAT SAYS "DON'T COME IN AND SPEND MONEY"? —
COVERLESS ISSUES I SHOULD ACTUALLY RETURN
SO I'M NOT BRINGIN' THE WOMEN IN TH' DOOR. WELL ANYONE EVER HEAR OF SUPPLY AN' DEMAND? SHOW ME TH' DEMAND - THAT'S ALL. SHOW ME—
HEY, SWEETCHEEKS- GOT A BOYFRIEND?
YES We Have MAJOR PUBLISHERS WHAT A BIG FAT SURPRISE
PIZZA
YES- AND HAVE YOU GOT A SHOWER?
Precious Wittle Kittyes 1977 ANNUAL
AWW
BESIDES, I'VE HAD FREAKIN' GIRL COMICS SITTIN' AROUND GATHERIN' DUST FOR AGES- DOES ANYONE EVER ASK FOR 'EM? DO THEY? ALL'S YA GOTTA DO IS ASK!
I THINK I MADE MY POINT

George Haberberger
5000 Woodsview
Imperial, MO 63052

I can only hope that the cartoons on Page 26 of ***CBG*** #1245 and Page 56 of #1246 indicate the imminent return of Tony Isabella's much-missed *Everett True* editorial cartoon.

[No — but thank you for playing the game.]

Greg Kantner
P.O. Box 125
Salem, IL 62881

I tried three new Image comics this month: *Bliss Alley, Starchild,* and *Mage*. Image seems to be putting out a distinctive set of comics compared to the other publishers. By far the best of the three titles was *Bliss Alley,* with its particular star, a bum who thinks he sees a glowing rat.

Starchild #0 had too little story, and *Mage,* while interesting, seemed to be like all the other super-hero comics.

Bill Messner-Loebs undoubtedly has a winner of a title with *Bliss Alley.* I look forward to future issues and so should everyone else.

*[Actually, all three have elements of interest. **Mage**, for example, isn't "like all the other super-hero comics." Or, to put it another way, yes, Image's output is very varied.]*

Kevin Pezzano
2024 Golf Rd., #106
Huntsville, AL 35802

While I enjoy reading ***CBG*** immensely, I must make a correction to a statement made in the editorial fronting issue #1245 concerning *Gold Digger.* I certainly am gratified to see the increased amount of press Antarctic Press is getting, especially in that particular issue, but you aren't giving *Gold Digger* enough credit. The editorial mentioned that *Gold Digger* has a print run of 1600. The first issue of the regular series, dated July 1993, had a run of 2200. The most recent issue, #35, dated April 1997, had a print run of 5200.

While this is still no great shakes, especially compared to any mainstream title, it's still not bad for four years of a comics-industry recession with virtually no publicity but word of mouth and the constant dedication of creator Fred Perry. Considering that *Gold Digger* is the title that got me to read comics regularly again after a lapse of six years, I just felt I had to make this correction.

One last thing: Kudos to Tony Isabella in his fight for the First Amendment.

"I'm off to have some juice, snuggle with my blankie, and go nap-nap."

— Tommy, *Rugrats*

Nelson Jimenez
75 Maple Tree Ave.
Stamford, CT 06906

Hello. Has ***CBG*** ever thought to do a story titled "Triumph and Tragedy" about actors who have died after playing super-heroes? This list includes George Reeves (Superman), Brandon Lee (Crow), Jeep Swensen (Bane), *etc.* You can even have a photo cover to go with the issue (Reeves, of course). And do you or any fans have photocopies of the Eclipse comic book on Reeves? It never came out, and I'm dying to see.

*[A book on the Reeves case is just out: **Hollywood Kryptonite: The Bulldog, the Lady, and the Death of Superman** by Sam Kashner and Nancy Schoenberger. The 207-page St. Martins Press hardcover lists at $21.95, and there is already controversy over its conclusions.]*

Tom Flynn
116 Austin St.
Chicopee, MA 01013

Hi, Maggie and all the hard-working people at ***CBG***. I sure do enjoy seeing my ***CBG*** in my mailbox every week. These comments reflect ***CBG*** #1241.

Thanks for your editorial on the UPS strike. It sure is a relevant topic and important to us comics readers. My local shop, Card and Comic in Springfield, Mass., drives almost 100 miles to Boston each week to give us customers our weekly comics supply. I sure do appreciate it!

Thanks for reviewing my favorite comic book, *ESPers.* One reason I like it so much is that it shows how people with super powers would be if they really *did* exist: like *X-Men* but without the tights. I feel it is one of the most intelligently written comics out there, and James Hudnall deserves a lot of credit. Hudnall is also putting a synopsis on the inside front cover explaining what happened in the past issues to bring a new reader up to date.

Also, artist Greg Horn is quite gifted. He does an excellent job drawing people and is taking a bit of a bashing over a controversial cover on issue #3. Personally, I love Greg's covers. There are so many comics covers with scantily clad girls on them lately that I don't think I have gone one week without seeing at least one comic book on the shelves like that. Besides, he draws covers relevant to what is going on inside the comic book, and they vary from horror to action, and a couple covers with scantily clad girls. So at least *ESPers* has the quality of story inside the covers which most comics do not.

Thanks, Mark Evanier, for every week writing interesting stories from your life inside the comics industry. Yours is my consistently favorite part of ***CBG***. I also grew up reading comics and have so many memories of them as part of my life. Thanks for sharing yours. Keep 'em coming!

Finally, the *Spawn* movie. I went to the cinemas with my 12-year-old to see *Spawn*. We're not *Spawn* or Todd McFarlane addicts — just comics readers who read different titles. I didn't know what to expect. It started out like a good action movie and then, when Al Simmons was killed, it got into the supernatural and special effects. Every few minutes my son and I would look at each other and say "Cool!" We liked it.

As an adult, the only thing I didn't like was that Al and his former wife did not have a compassionate conversation with each other at the end. He just said, "I see I don't belong here." I needed more than that. But my son loved the movie, and I really enjoyed myself. Yes, better than any of the Batman movies in my opinion.

The theater I was in on opening weekend

(Continues on Page 24)

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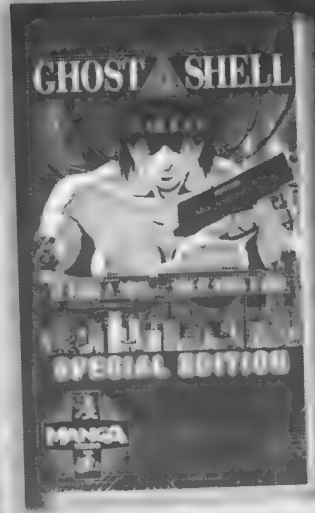

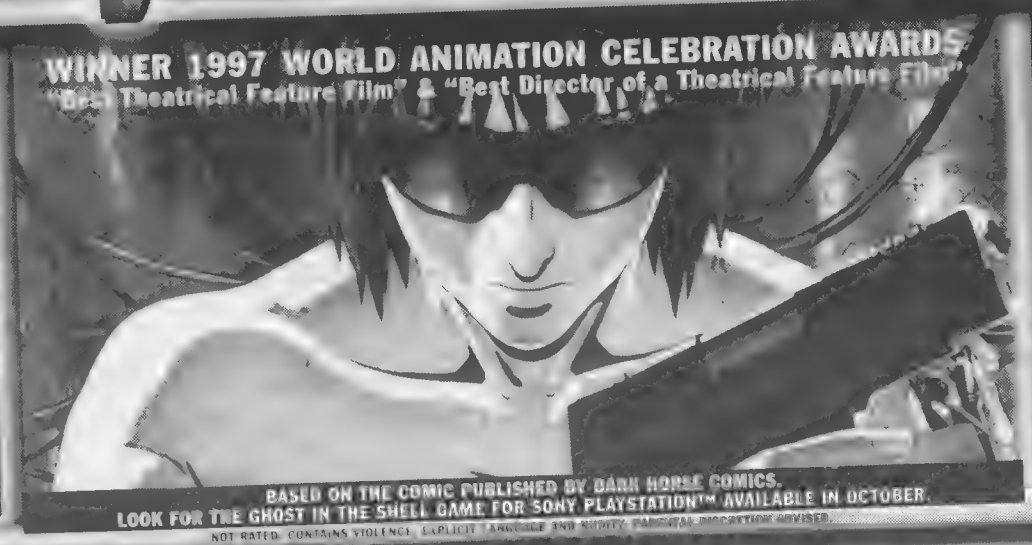
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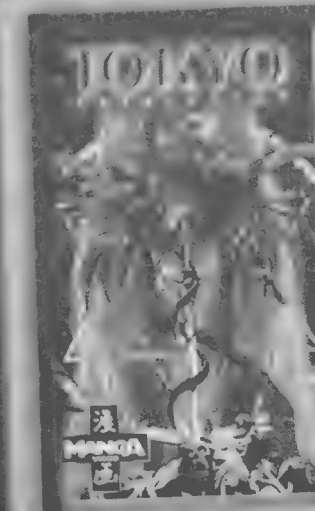

A satanic program is activated aboard a crowded commercial flight headed for Tokyo, releasing a swarm of invisible demons that send the aircraft plunging to a fiery doom. The owner of the devilish program - Akito Kobayashi - has plans for the human race... But when his evil plans expand beyond even his own grasp, it is his childhood friend, Kojiro Soma who must find the strength within himself, to go head-to-head with the greatest demon of all!!!!

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STREET DATE: 8/26/97

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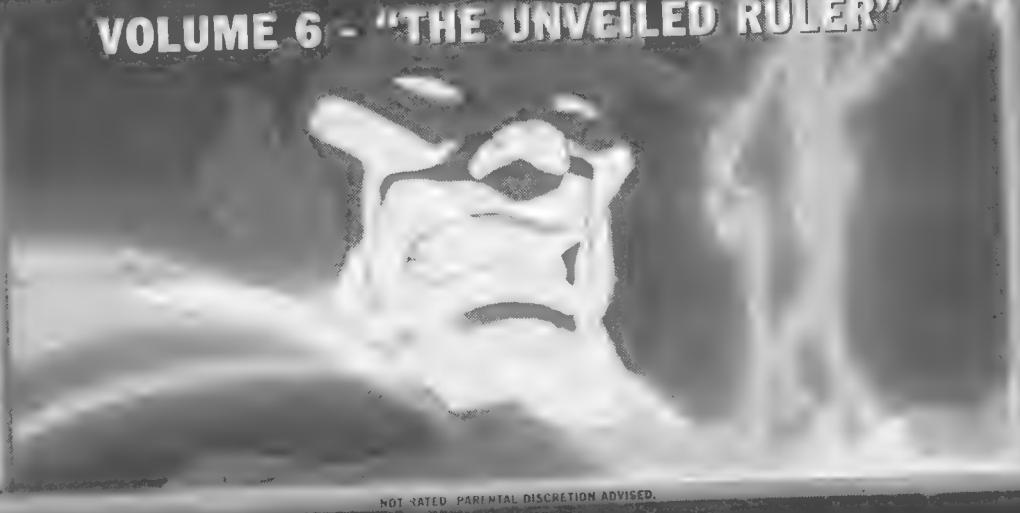

MANGA Video's hot new series "Street Fighter II V" adopts the darker, more intense tone of last year's smash animated feature movie. The series follows the journey of young martial artists Ken, Ryu and Chun Li, to seek out other "Street Fighters" in an effort to improve their fighting skills. Killer animation, explosive fight scenes, detailed drawings an adventurous story plots make the "Street Fighter II V" series a must for MANGA fans

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Oh, So?

From Page 22

was about 3/4 full — of mostly teen-agers — and they all sounded pleased when it was over. I have talked to people in my local shop, and they were divided, though. The people who were disappointed said things like "too dark" or "too many special effects." Not so for us. My son and I had a good time.

Dennis Kininger, *President*
Organized Readers of Comics Associated
1307 Utica St.
Oriskany, NY 13424

I never thought that I would ever enjoy a Shaquille O'Neal movie or even admit to watching one, until I had the great pleasure of watching the new *Steel* movie recently. After the highly disappointing, mega-budget, mega-hyped farce masquerading as Batman, the depressing special-effects extravaganza called *Spawn* (a comic book I don't read, anyway), and the derivative but entertaining *Lost World* and *Men in Black,* I began to seriously doubt that a "good" comic-book movie could or would ever be made — until now.

As a fan of Steel, both the character and the comic book, I applaud the fact that an actual movie has been made featuring one of the shamefully few African-American super-heroes being published today. Warner Bros. and DC Comics should be proud of themselves for getting this character on the screen and before an audience.

Regrettably, this audience will most likely be a small one. By releasing this movie in the later part of August, a time when moviegoers are basically sick of the May and June releases (if they're still out at all) and only go to the movies to enjoy the air conditioning as they wait for the fall movies to come out, chances are pretty good that the audience for *Steel* will consist of O'Neal fans or fans of the comic book.

Since it's not basketball season, I think O'Neal fans will be few and far between. The Steel character is also not that well known outside of DC Comics, which is another shame. I have seen Steel action figures, but where is the animated TV show or the guest appearance on the animated Superman show? Where were the promotions in the comics shops? Where were the promotions for the movie on TV?

I saw one preview for *Steel* while watching another movie some weeks back, and that was it. How does DC Comics and/or Warner Bros. hope to have a successful movie if nothing is done to promote it? I'm curious about this. Call me a pessimist, but with a poor release date and nextto no promotions being done, I'm willing to guarantee that *Steel* will die a quick death at the theaters and be on video by the beginning of '98, if not sooner.

Why does Steel deserve to succeed as a movie franchise: producing sequels, toys, lunch boxes, *etc.*? When compared to *Batman & Robin, Steel* gave me an intelligent, logical plot containing a beginning, a middle, and an end. I laughed when I was supposed to laugh: Richard Roundtree's "Shaft" joke and the running gag involving O'Neal being unable to make free throws were funny. I didn't laugh *at* the movie, which I did several times during *Batman & Robin.*

The sets looked like a real city, instead of the freakish nightmare Gotham City has turned into. The action may have strained credibility here and there (what movie doesn't?), but I found it well-paced, exciting, and appropriate to the plot. *Steel* contains actual acting, characterization, and dialogue, not a bunch of overpaid "name" actors spouting badly written lines for the sake of collecting a paycheck. Akiva Goldsman and Joel Schumacher, please take notes: This is how you make an enjoyable superhero movie!

After playing a basketball player in his first movie (a real stretch, I know!) and a genie in his second, O'Neal gave a surprisingly appealing and likable performance in *Steel,* playing a "normal" guy going to extraordinary ends to make things right in his world. While there were the expected changes, I was pleased to see John Henry Irons' origin more or less intact: the weapons expert, disillusioned over his past, working as a construction worker while living with his formidable Grandma and trying to solve the mystery of how his own weapons are ending up on the streets of his neighborhood. It's a simple plot that works wonderfully in this movie.

I only have one minor criticism regarding the choice of villain for the movie: Judd Nelson? Come on, he's hardly one to inspire fear. In fact, I can see it now:

Judd: OK, Steel, I've got you now. Tell me how the weapon works!

Steel: Never!

Judd: So, don't want to talk, eh? I guess it's time to show you my complete collection of *Suddenly Susan* videos and, if that doesn't work, I'll play — *The Breakfast Club*! Bwaah ha ha (diabolical laughter).

Steel: Good God, man! Have you no shame?

Thankfully, at that moment, Gramma Odessa bursts in with her rolling pin and gives Judd a good working over.

OK, I'm not a Judd Nelson fan; I just thought a better choice of bad guy could have been made. I would love to see a *Steel* sequel. Gramma Odessa, Uncle Joe, Sparks, and John Henry are too rich as characters to not be used again. I would love to see a sequel with a bigger budget. Steel needs to have an S crest on his chest, improvements to the helmet, the rocket boots he has in the comic book, and the spike launcher, too.

If not a theatrical sequel, how about a video sequel or even a TV series? Steel is a truly fun concept that deserves a second chance.

[There was promotion on TV for the film — and DC did provide a paperback based on the film.]

Charlie Roberts
P.O. Box 2614
York, PA 17405

Enclosed, a few "treasures" I recently bought from the original owner — Superman artist and co-creator Joe Shuster's late-1950s color-pencil designs for possible greeting cards.

Most think Shuster stopped drawing after 1949 with the lack of success of *Funnyman.* Though declared legally blind, Shuster continued to draw into the mid-1980s. I've got several photos of Shuster with various color-pencil originals, most sold through now-deceased collector Gary Coddington at the San Diego Comic-Con.

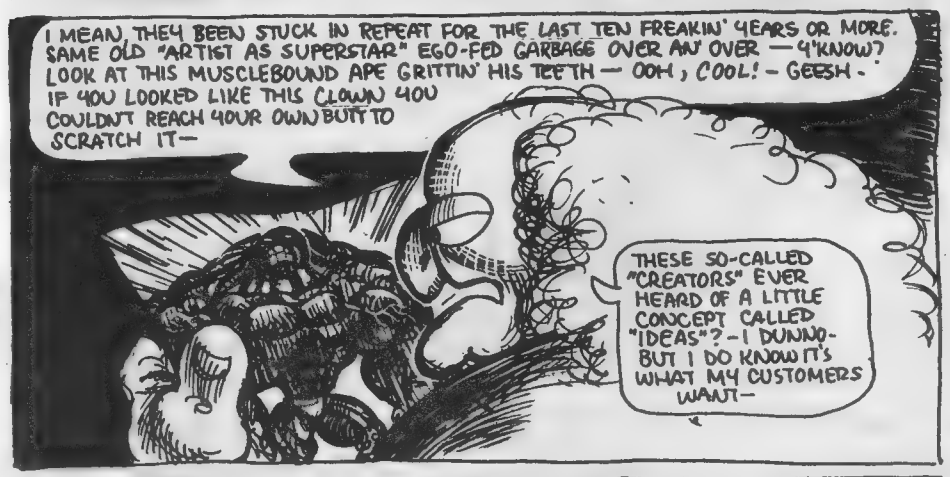
I heard about the enclosed when the original owner phoned me some three years ago. He was a young artist in New York City and met Shuster, who befriended him and offered drawing tips. Shuster did these in color pencil and had a very delicate touch; thus, most have the look of pastels. Most have some tape residue, due to being glued in a scrapbook — after three long years they were discovered and sold to me: unknown Joe Shuster work your readers might like to see.

Rik Madden
heretic@bc.sympatico.ca

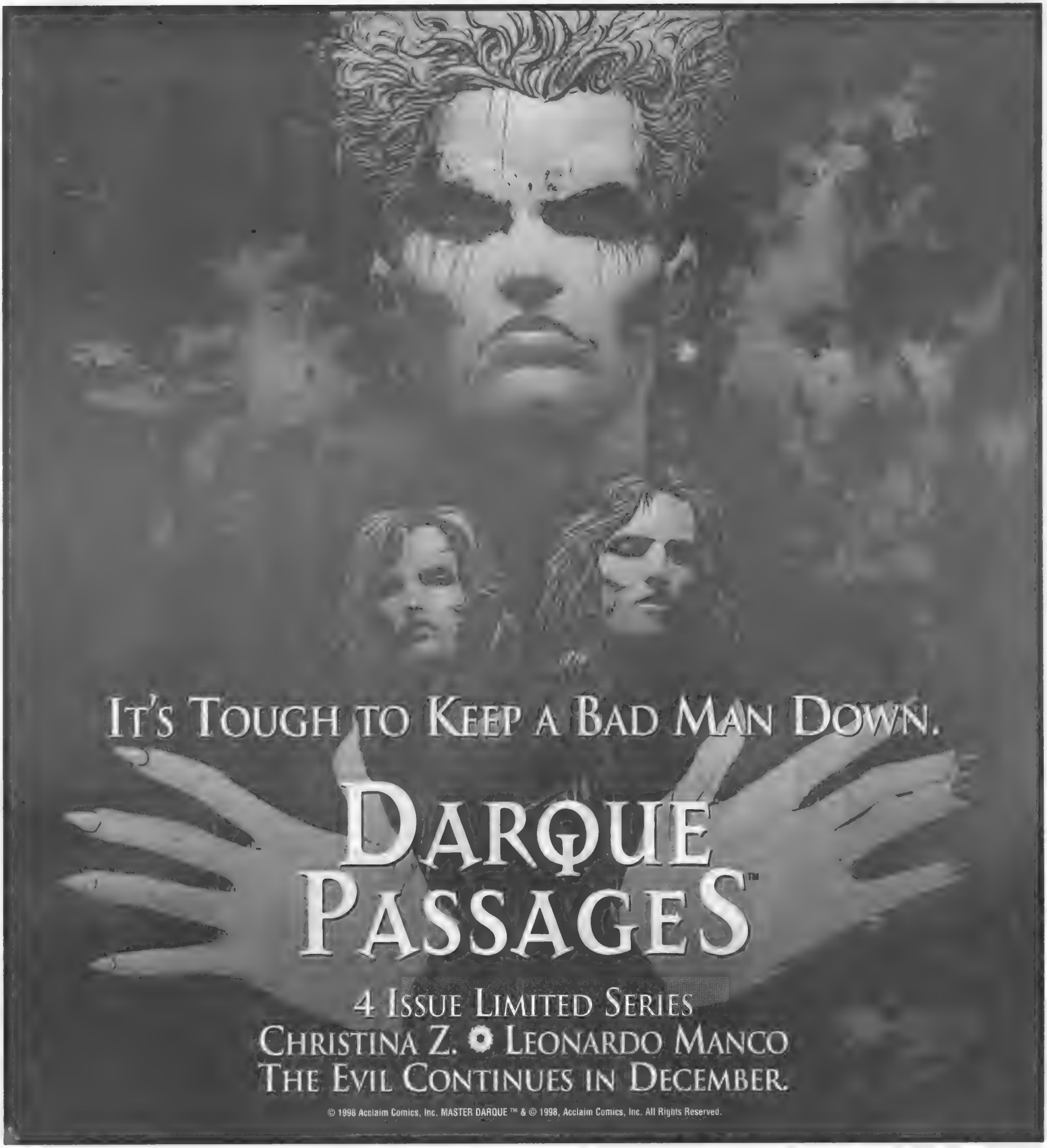
First, let me echo all the others that have

(Continues on Page 26)

WHATTA I LIKE? ME, MYSELF AS A READER? WELL, FRANKLY, I'M GETTIN' BURNED OUT ON COMICS AS A WHOLE — IF YA MUST KNOW —
BIG GIRLS WITH BAD GUNS


I MEAN, THEY BEEN STUCK IN REPEAT FOR THE LAST TEN FREAKIN' YEARS OR MORE. SAME OLD "ARTIST AS SUPERSTAR" EGO-FED GARBAGE OVER AN' OVER — Y'KNOW? LOOK AT THIS MUSCLEBOUND APE GRITTIN' HIS TEETH — OOH, COOL! — GEESH — IF YOU LOOKED LIKE THIS CLOWN YOU COULDN'T REACH YOUR OWN BUTT TO SCRATCH IT —
THESE SO-CALLED "CREATORS" EVER HEARD OF A LITTLE CONCEPT CALLED "IDEAS"? — I DUNNO — BUT I DO KNOW IT'S WHAT MY CUSTOMERS WANT —

SPEAKIN' O' CUSTOMERS — HERE COMES ONE OF 'EM NOW. THIS PIECE O' WORK DROPS ABOUT THREE HUNDRED A WEEK ON STUFF. AS LONG AS YOU'RE WILLIN' TO LISTEN TO HIM DRONE ON ABOUT GOD KNOWS WHAT — IT'S A PRETTY FAIR TRADE —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Oh, So?

From Page 24

praised your getting an e-mail address to simplify communications.

I had frequently thought about writing but have never felt so compelled due to the process. That being simplified should get me and all the other fence sitters onto the keyboard and adding to the discussions.

I am looking for information on the nationalities of the people in the field: writers, artists, letterers, editors, *etc.* I am planning to put together a database for eventual publication and would love any information that could be given by you or your readers. I will ensure that people who assist will be given the proper credit.

I would also like to say in passing that I love the ***Guide*** and find that I frequently read it before the comics that I buy. Thanks.

*[Thanks for your input. We remind our correspondents that, while we **do** offer e-mail capabilities, we require that users who want material to be run in our letters column provide full **postal** address and daytime phone number with the letter.]*

Matt Levin
Walking Man Comics
123 Elm St.
Hatfield, MA 01038

I'm greatly enjoying your themed issues, and the "Coming Up" blurbs provide a chance to think about what's ahead — for instance:

Tangent, for #1246, promises at least a mention of *D'Arc Tangent*, right? And where is that, anyway?

Notes:

• Mail is erratic again: four issues in five weeks; then the fifth issue (#1245) arriving a day after the fourth. Usual Tuesday delivery, formerly Saturday, currently unpredictable, causing anxiety.

HERE 4'GO — ANYTHING ELSE TODAY?
THE ONE WHERE THE 40'S CAP MEETS THE 50'S ONE AN' THEY
THIS ONE SHIPPED KIABA LATE BUT I SAID I'D GET IT
THE MOVIE SUCKED CAUS
UH-HUH
REALLY —
CLONE! GIMME A BREAK. THAT'S WHEN I STOPPED BUYIN IT — BUT THE PROBLEM
YEAH?
WOW
KAH SO KIRBY COULDN'T DRAW HANDS BUT NOBODY COULD DRAW A HAND LIKE KIRBY IF YA SEE THE DIFFERENCE
GUESS SO
YEP
I KNOW WHAT THEY SAY ABOUT LIEFELD BUT LEMME TELL YA
I DON'T SAY
I NEVER HAVE TIME TO READ 'EM ALL BUT WHADDYA GONNA DO
I PROBLY TOLD YA THIS BUT
AIN'T THAT THE CAT'S PAJAMAS
THEY WERE THE BEST TEAM THAT EVER
ONLY ONES WH
TD
SURE HIS WHINY VOICE GRATES ON YA PRETTY FAST — BUT HE'S BASICALLY A GOOD KID. HE'S HAD PROBLEMS AT HOME AN' STUFF, BUT HE'S WORKIN' — MAKIN' HIS OWN MONEY. HE'S ENTITLED TO SPEND A LITTLE ON HIS HOBBY. — HEY, LEMME SHOW YA WHAT HE BROUGHT ME IN TRADE LAST WEEK!
VINTAGE SAN FRANCISCO STYLE UNDERGROUNDS! HEY, THERE'S SOME GREAT FINDS IN HERE — '69 TO '73.
OKAH, SOME JUNK, TOO — BUT ITS LIKE GOLD TO ME. MEANS NOTHIN' TO HIM, SO I GAVE HIM ALL THE "HEROES REDRAWN" GARBAGE HE WANTED. I WOULDN'T TRAIN MY DOG ON THAT STUFF!
MAN, THIS STUFF IS KILLER. IF I PUT HALF THIS ON MY RACKS, I'D BE CRACKIN' ROCKS AT THE STATE PEN!
FUCKER HEAD

• Please help me say thank you to my benefactor, anonymous, who read one of my letters in *Pakkin's Land* and bought 15 sets of issues #1-6 for my school — outrageous, amazing generosity!

• *Re:* Preston Sweet's editorial — Since the new mainstream's earliest beginnings, where I worked, we began to teach people to wait.

Back then, 'twas not just "independents" shipping late — we *used* to say, once upon a theme, "DC Comics: there's no shipping us now!" too.

Cerebus, Usagi, Elfquest, Love & Rockets: All were (are) notable for their on-time performance. But during long waits between issues of *Journey,* we asked customers to purchase other recommended titles, like *Xenozoic Tales,* which, too, occassionally made us wait so long, y'had to wonder. But that became a kind of selling point, in fact.

While *Tyrant* (or —) is irregularly scheduled, keep early issues always in stock. When someone's impatient about an excellent but tardy series, sell them on another, issue #1. "If you like it — and you will! — we always have the next four issues on hand." We are so lucky in these days to have so much incredibly worthwhile material that, with most publishers happy to offer "40 & 5," it's easy to keep backstock in circulation and have a wide sampling to offer "in the meantime."

I can follow more than 40 titles, bi-monthlies, quarterlies, irregularlies, still stay within my weekly budget, and I *never* have a week when I have nothing new to read. It's almost always great, nearly all new mainstream, mostly all black and white. And what I read and like, I can sell. (And I cannot over-emphasize the value of loaner copies!)

It was worthless to me, even 10 years ago, to have a new on-time super-hero title every second Wednesday, when everyone was complaining how boring it had become.

The level of commitment I find in most of these late-publishing creators is an intensely high commitment to one's own best quality. Quality is worth waiting for; and while you're waiting, here's something *else* of quality, for the interim (and beyond).

Please let me call attention to some highly well-written, well-drawn, solidly entertaining new delights of comics work:

Crime and Punishment, the mini-comic, casts a comics characters with a resemblance to Sluggo as Raskolnikov; to Popeye as Marmeladov, a drunken civil servant; to Blondie as his wife, Katerina; and to Ignatz as the pawnbroker — and features characters resembling Nancy, Mutt and Jeff, Snuffy Smith, and the Family Circus kids, all in appropriately cast parts. This is a most ambitious and deliciously wry project, deserving full-tilt support for adapter-artist John Thompson, available for $1.25 for 24 pages, from DripPan Comix, 1205 E. St. Clair, Vincennes, IN 47591.

Two-Fisted Science is a biography of Nobel prize-winning physicist Richard P. Feynman, safecracker and Manhattan Project (A-bomb) developer. Cleverly written, sometimes strikingly drawn, *Science* creates a deep tension in its casual, flippant treatment of the world's most devastating weapon. Feynman, in his own words, is a clever and cheerful storyteller. The September '97 issue of *Science News* devotes an entire back page to his work. *Two-Fisted Science* from Jim Ottaviani, 315 W. Davis, Ann Arbor, MI 48103.

Caliber comics published seven issues of *Jinx,* which has had a recent re-debut from Image; it's a story of a bounty hunter falling for a small-time con who'd like to get straight — and their hunger for an up-in-the-air cache of big-time cash. Elegantly moody, smartly dialogued, carried by two strong lead characters, *Jinx* is a strong contender in the *Stray Bullets/Kane* crime-drama genre, written and illustrated by Brian Michael Bendis.

Caliber also saw the start of an intriguing "wetworld" Western, *Dusty Starr,* also recently offering an Image re-debut. Dusty is a no-nonsense, gun-totin' girl in a new Old West of robot roughnecks, a good ol' hoss, and a mysterious mission to "the home of every lowlife scoundrel in the uncharted lands," created in edgy style by Joe Pruett, words, and Andrew Robinson, pictures.

Once, comics were just for fun: That's *Eternal Romance,* the very best of the romance comics' *patois* and patter, with ol' *Wolff & Byrd* macabre-light twist. Writer Janet Hetherington's art is professional; again, one can be just as good as the best and be completely one's own. Here are three short stories and a poem and a cover utilizing black and white and one-color printing to its very best advantage. From Best Destiny, 50-2845 Cedarwood Dr., Ottawa, Ontario K1V 0G6 Canada.

And regarding small-press champions, R.C. Harvey's piece on Clay Geerdes was well-written and long due!

And, please, let me remind everyone that new issues of *Mage, Mr. Blank, Tales from the Bog, Cerebus, Box-Office Poison, Cave-Woman* and *Weirdsville* have all seen recent release and deserve immediate purchase. Again, big congratulations to Teri Sue Wood at the conclusion of her space epic, *Wandering Star* — and for *Darklight,* coming soon.

*[Good question on **D'Arc Tangent**. Last we heard, we thought something had been settled — but, of course, when I get a question to ask someone, I forget.]*

Brian G. Philbin
104 N. Helberta Ave., #4
Redondo Beach, CA 90277

In recent months, I've been fortunate enough to receive helpful letters with regard to my request for information about the "pedigree" collections. What a thrill it must have been to be involved in these discoveries — the mere thought of walking into someone's house at their invitation to take some comics off their hands and finding stacks of comics, six feet high, encroaching on most of the space in a basement — only to find that this method of storage has decreased the oldest comics' (at the bottom of the piles) exposure to oxygen and that some of the highest grades of the rarest comics of the Golden Age exist within these piles, along with thousands of other key comics! And they are all available for about a dime apiece (at least, that's the amount quoted). Wow.

It's been hard enough to find my own treasures from 25 years ago. At the thought of seeking out comics from 50 and 60 years ago, the mind boggles.

I've been searching for 15 years (since I returned to the comics-collecting hobby) for

(Continues on Page 28)

CRUSADE
F I N E
A R T S

SHI
CHANGED THE
FACE OF
COMICS...

SHI
EAST
WIND
RAIN
#2

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BILLY TUCCI
&
GARY COHN

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CHANGE THE
COURSE OF
HISTORY...?

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CRUSADE
entertainment

Oh, So?

From Page 26

what used to be some obscure comics that have received a great deal of attention in recent years. DC's *100-Page Super Spectaculars* began as a kind of experiment, headed by Editor E. Nelson Bridwell. His desire to share his love for the medium culminated in a series of comics with no ads, wrap-around covers and reprints of the best stories of prior decades — not just the key stories, but those that reflected the *fun* of ages past.

In the last few years, these comics have become popular once again, but, when I started looking for them, most dealers had never heard of the earliest issues. The first was *Weird Mystery — DC 100 Page Super Spectacular* #4 featuring an early (Spring 1971) Bernie Wrightson monster cover.

Why the first issue was #4 is somewhat of a weird mystery itself, and Bridwell indicated that it was a somewhat convoluted reason but never explained it. The second issue (#5) was *Love Stories* with a front cover by Bob Oskner and a back cover by (I believe) Mike Kaluta.

The third and last early issue to appear under a non-continuing title was *The World's Greatest Super-Heroes* (#6) and sported a Neal Adams wrap-around cover featuring the JLA and JSA, with a key on the inside of the back cover listing the heroes' names, identities, and a little background. This was the coolest comic book I'd ever seen in my then-short life. The story of the first team-up of the JLA and JSA reprinted within a collection of other Golden Age stories — and the neatest thing (pre-dating *Who's Who* and *Marvel Universe* by about 15 years) was a complete listing of every character owned at that time by National Periodical Publications (DC).

I spoke to an original art dealer inquiring about this wrap-around cover and learned that

BUT YOU'RE NOT GONNA SEE PEOPLE COMIN' IN ASKING FOR THESE KINDA BOOKS EVERY DAY. LAST TIME I HAD A REQUEST FOR AN UNDERGROUND, I HAD HAIR, AND TODAY'S "HOT" ARTISTS WERE GURGLIN' UP PABULUM. WHATTYA GONNA DO? IS THAT MY FAULT? Y'KNOW-I GOT INTO THIS BUSINESS 'CAUSE I LOVED COMICS. THAT'S A LAUGH. OH, WELL, CALL ME A HOBBYIST. IF I WANTED TO HUSTLE, I'D SELL CARS OR WORK FOR THE SUITS -
NOSSIR, I DON'T NEED NO ONE TELLIN' ME WHAT I'M DOIN' WRONG. I'M DOIN' WHAT I ALWAYS DONE. I DUNNO - BLAME IT ON THEM VIDEO GAMES OR ON FREAKIN' MTV. KIDS CAN'T READ, AND THE GROWNUPS ALL LEFT WHEN THEIR FREAKIN' "COVER ENHANCEMENTS" DIDN'T SHOOT UP IN VALUE BEFORE THEY GOT 'EM HOME - 'CAUSE EVERYBODY ALREADY HAD TEN CLOSETSFULL OF 'EM. WHO DID THEY THINK THEY WERE GONNA SELL 'EM TO? "LIMITED EDITION" MY BUTT — LIMITED TO TH' NUMBER OF SUCKERS GREEDY ENOUGH TO FALL FOR A SCAM.
OH WELL - BACK TO BUSINESS -
DO NOT TOUCH
ASK FOR HELP OR WE'LL BUST YOUR LITTLE ARM
FIGURES
HI I'M SCOTT ROBERTS - I DRAW 'PATTY-CAKE' - I'M DOING THE SIGNING TODAY.
YEAH, SURE. I SEEN YOUR BOOK - UM - SOMEWHERES. THERE'S A TABLE IN BACK UNDER THAT PILE O' POSTERS. - GOOD LUCK.
THE END

Neal Adams apparently still owns this piece; it's no wonder, since it's memorable and likely a bit of an undertaking.

E. Nelson Bridwell was one of my favorite people in comics.

I never actually met him but shared his enthusiasm for comics lore and the desire to increase my knowledge of ages past. Throughout the '70s, these *100-Page*rs were a kid's best bet to acquaint him- or herself with these old treasures — with no ads and for only 50¢. Not a pittance, mind you, but certainly less than what it costs to have other collections available from that period nowadays.

Where are the reprint volumes of yesteryear — the inexpensive way to get familiar with comics of the past, featuring our favorite characters in adventures of a more innocent age? Who at Marvel or DC cares as much as Bridwell to see these favorite stories (from all portions of the past 60 years) collected in a format affordable to an 8-year-old? How many new readers do you think this would attract?

Look at the volume of 7, 8, and 9-year olds from 1971-72 who are desperately seeking out these tomes and paying premium prices for them. I think most will agree that this kind of life-long enthusiasm is a long-term investment that should be nurtured and that its value to the comics industry is priceless.

I have completed my collection of these comics at this point and at a great cost (not one I would have borne when I was 8 years old, by the way).

It's fine to give older comics their due and put them in a format worthy of their sentimental and historical value. Fans have fought for years for this kind of treatment. At what cost, though? Why have the reprints affordable to younger readers ceased? Does the desire for continuity simply wipe out actual, published history for their younger readers in the offices of DC and Marvel?

Do execs there truly believe that there is no interest on the part of younger fans to know the rich history and heritage of these characters? They shouldn't. Nostalgia and its effects are for more than just the contemporaries of a given era. I wasn't even born when the Golden Age ended but I adore the stories and character treatment from that period as a result of my exposure to it through the *100-Page*rs, Feiffer's *The Great Comic Book Super-Heroes*, Steranko's *History of the Comics* and Thompson and Lupoff's *All in Color for a Dime*. Not to mention the later Famous First Edition series, printed tabloid size — just like Steranko's *History*.

Think about it. How do people feel when they stumble across information that was previously an unknown? How did you feel when you learned that the Beatles' drummer before Ringo was Pete Best or that Paul took over bass from Stewart Sutcliffe? When you learned that FDR and Winston Churchill had had a secret meeting in the middle of the ocean during WWII? That DC's Golden Age heroes lived and thrived on another Earth and had met their Earth-1 counterparts during the Silver Age?

That feeling of discovery is exhilarating (even addicting, dear publishers) and is one that should be shared with the younger readers of comics once again.

The fact that Jeff Smith is smart enough to keep his creation available in varied formats that are continually reprinted tells me that there are opportunites that the big publishers are missing. My daughter began reading on her own thanks to *Bone*. As a result, she craves more to read.

Unfortunately, there's not much I can afford to share with her in the sequential-fiction realm. I'd like her to experience comics the way I did when I was her age. We can easily access many of the *books* that were read to me at that age: *Willie Wonka and the Chocolate Factory, James and the Giant Peach, Peter Rabbit*. But the stories that I consider classics in the comic-book realm aren't around in a readily affordable format — so I have to search for a viable resource. I paid a hunk of cash for *Adventure* #390 — a giant size Supergirl/All Romance issue that I'd read myself when I was a child. My daughter enjoyed it, but I can't readily find collections like this, nor think of them or afford them easily.

The lower-cost Gladstone comics are of some interest to her — however, she's not as interested in Archie and the gang at this point. (I haven't figured that one out just yet.) She wants to read about super-heroes, but I don't find much of what I read terribly appropriate for her at 8 years of age.

There are no easy answers for the current comics.

One of the best ideas I've heard was when Dave Sim (through Peter David's column) suggested Diamond create a Family Supplement listing items appropriate for all ages. I haven't seen it on an ongoing basis, which would have been helpful.

As a parent, I appreciated having a smaller list to look through, although I've no way to be certain that the person choosing what makes the grade as far as a family comic book has the same ideas as I do regarding what's appropriate or inappropriate for all ages.

My view could just as easily be more liberal or conservative than whoever makes the choices — which means I could likely be left with a much narrower view and less to choose from than I'd prefer.

I'd sure like to see more affordable items with regard to reprints from the '30s to the '70s, as well as easier access to the comics produced with young kids in mind. Help me out here, folks — anyone else interested in either of these?

*[The $2.95 booklet **How to Get Girls (into Your Store)** is designed for comics retailers and contains lists of suggested reading in a number of genres within the field. You might ask your retailer whether he has such information available. The $30 **The Slings & Arrows Comic Guide** is intended for adults but also might help.*

By the way, for more on reprint comic books, see Mike Tiefenbacher's article on the IW/Super line.

I suspect that cheap reprints of older comics are not always economically viable. For one thing, some comics companies make hefty payments to creators these days when work is reprinted; the editorial expenses, therefore, are not necessarily minimal — and, of course, printing costs are just as high for reprints as for original items. When circulations are low on reprinted items, such projects don't justify the expense.

However, there are some handy items. Marvel's Essential line, for example, is bare-bones and economical — and the price compared to new comics prices is affordable.]

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the STAR WARS SHELF

An occasional guide to all things Force-powered!

StarWars Urban Legend #72: *Security on the* ***Star Wars*** *films was so tight that the actors themselves often didn't know what was going to happen next. When filming the climactic lightsaber duel with David Prowse for* ***Empire Strikes Back****, Mark Hamill didn't hear Darth Vader's dialogue, looped later by James Earl Jones. According to one report, what he did hear — provoking the extremely shocked reaction seen on film — was "****Obi-Wan*** *killed your father!" Hamill can confirm whether or not this one's a fandom legend, but it's a great story in any event.*

Dark Horse adapts Zahn 'Star Wars' novel to comics

The Last Command ($2.95), the third in Dark Horse's series of comics adaptations of Timothy Zahn's best-selling *Star Wars* novels is scheduled to ship in November.

The Last Command tells the tale of Grand Admiral Thrawn's plot to control the galaxy. By seizing control of both the fabled Katana fleet as well as new cloning technology, the Empire plots to multiply its ranks to enormous proportions. To save the New Republic, Luke Skywalker must find and destroy the cloning cylinders which are swelling the ranks of Thrawn's army. Meanwhile, Leia is in danger of falling under the influence of an evil Jedi.

Writer Mike Baron and artists Edvin Biukovic and Eric Shanower adapted the Zahn novel to comics.

Star Wars Editor Bob Cooper said, "Eddy Biukovic's vision of *Star Wars* is as unique and refined as Vatine andBlanchard's was on *Heir to the Empire*, but much more faithful to Zahn's novel. The fact that Eddy is one of the biggest *Star Wars* fans in existence has been a tremendous help in making sure things look right. I think *Star Wars* fans will be extremely pleased with the look of

Bowen renders Boba in bronze

Dark Horse Comics and Bowen Designs have released a Boba Fett bronze sculpture as the first in a line of *Star Wars* bronzes that is slated to include sculptures of Luke Skywalker with the Rancor and Darth Vader with his Imperial Royal Guards. Each statue is limited to an edition of 50 figures and is accompanied by a signed certificate of authenticity signed by Randy Bowen.

The Boba Fett figure is mounted on a slab of black Spanish marble. Including the base, it stands 13½" and weighs 18 pounds.

Kimberly Nielsen, head of merchandising for Dark Horse, said, "The rarity of the Boba Fett bronze and the popularity of the character guarantees that this will be a sell-out item."

The sculpture is available now by special order. The price on the bounty hunter's bronze head is $3000.

Bounty hunter Boba Fett is captured in bronze by Bowen Studios.

'Yoda Stories' CD-ROM looks behind scenes of 'Star Wars Special Edition'

Yoda Stories, LucasArts' world-generating CD-ROM for creating gaming scenarios, includes a behind-the-scenes look at the making of the *Star Wars Trilogy Special Edition:*

The bonus feature chronicles the digital enhancements and added shots that appear in the theatrical release of the *Star Wars Trilogy Special Edition*. George Lucas provides commentary for the CD-ROM's look into the world of Lucasfilm production.

Included is footage of the meeting between Han Solo and Jabba the Hutt in Mos Eisley, as well as storyboards, historical photographs, and production stills from the *Star Wars* trilogy.

The main feature of the disk is a collection of short quests in which players encounter a variety of well-known *Star Wars* characters in several familar environments. In order to successfully complete a game, players must explore each world, interact with other characters, collect objects, trade goods, and combat Imperial stormtroopers, bounty hunters, unfriendly locals and a variety of alien creatures.

Players attempt to gain access to the Force by winning 10 games or solving a puzzle that uncovers a "Force Zone" in which Obi-Wan Kenobi appears and grants Force powers.

the toy box

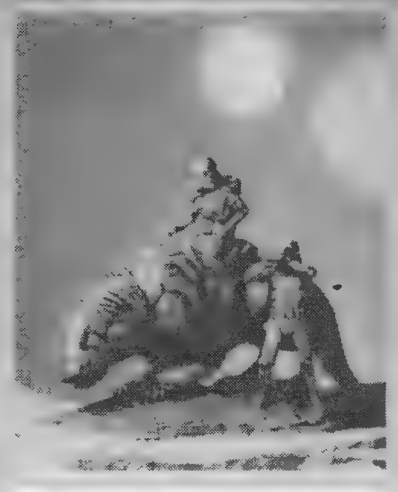
Star Wars rereleases inspire new toys. Kenner has released three toys based on the added footage in the newly released *Star Wars* Trilogy Special Edition movies.

Tim Hall, Vice President of Star Wars Marketing at Hasbro Inc., said, "We wanted to create toys that would enable kids and collectors to recreate these fantastic new movie moments. These toys are so authentic that the creatures could have come right off the screen."

The *Star Wars* Creature Assortment with action figure (approximate retail price per two-pack is $14.99) includes: Jabba the Hutt with Han Solo; Dewback with Sandtrooper featuring jaw-chomping action for the huge reptile; and Ronto with Jawa. Right before Luke and Ben enter the cantina in *Star Wars: The Special Edition*, a Ronto is startled by a swoop ship. The action figure set recreates the motion of the Ronto throwing the Jawa off its back. All three sets are from the *Star Wars* special edition .

• New releases among 3 1/2-inch figures include the Gamorrean Guard, Emperor's Royal Guard, Luke Skywalker in Ceremonial Outfit, Snowtrooper, Sealt Marae (Yak Face), EV-9D9 droid, Malakili the Rancor Keeper, and Princess Leia in Ewok Celebration Outfit.

• Twelve-inch figures scheduled for October release are C-3PO, TIE Fighter Pilot, Admiral Ackbar, and the long-awaited Chewbacca figure. Toy-store exclusives include Luke and Han in stormtrooper outfits (Kay Bee), Han Solo and Tauntaun (Toys 'R' Us), and Luke Skywalker vs. Wampa (Target).



Applause has released this Sandtrooper on Dewback statuette.

• Applause has had success with its *Star Wars* Classic line since launching it in 1995. This year, Applause has expanded the line to target boys aged 6 to 9 with such products as a line of kids' cups. It has also continued to release *Star Wars* PVCs, limited-edition statuettes, and vinyl dolls.

• Other new *Star Wars* accessories from Kenner include the Cantina Showdown Cinema Scene three-pack featuring a newly re-sculpted Obi Wan Kenobi facing off against Ponda Baba (Walrusman) and Dr. Evazan appearing in figure form for the first time.

An Electronic AT-AT Walker playset with AT-AT Driver and the AT-AT Commander figures will also be available. The vehicle itself features eight different electronic phrases and sounds and a triggerable "holographic" transparent image of Darth Vader in the passenger bay.

— Marc Patten

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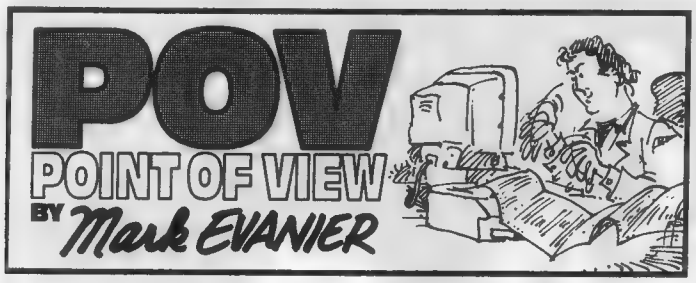

When I went to UCLA, I had a dreadful schedule. My major required me to take a certain English class, but the only one open was at the ungodly hour of 8 a.m., when no human in his right mind is willingly awake.

That was bad enough. But I also had to take a certain History class that was only available at 3 p.m. Tuesdays and Thursdays. I filled in my other classes at convenient hours but, twice a week, I had to kill five hours between lectures. I'd usually walk down to Westwood Village, right near campus, and have lunch at Woody's Smorgasburger. Then I'd wander by Bel Air Camera and see if Red was there.

"Red Skelton loved to tell jokes. I cannot recall ever seeing anyone as happy about anything as Red Skelton was when telling jokes."
— Mark Evanier

That's "Red" as in "Red Skelton." The famous comedian. The one who passed away recently.

Bel Air Camera was — and still is, I think — an upscale store catering to the wealthier photography buff. The prices were steep, but the salesfolks knew their craft, so that was one fine reason to shop there. Another was that, at least in 1970, there was at least a 10% chance that you'd run into Red Skelton, and he'd do an entire monologue, just for you.

One time when I was there and Red wasn't, a salesguy explained to me that Mr. Skelton came in two or three times a week. He'd either buy some piece of photographic equipment or bring in whatever he'd bought the day before and ask why he couldn't get it to work. If he found any sort of audience, he would launch into his one-man show.

On three or four occasions, I was happy/honored/bewildered (pick one) to provide that audience — sometimes with others, sometimes alone. Red would just stand there in Bel Air Camera and tell jokes, mostly dirty, some filthy to the extreme. One time, I think he kept me there for 40 minutes, showing only slight annoyance when I interrupted to ask him some question about his career.

(You'd think he'd be pleased that a college kid — I was 18 or so — was familiar enough with his work to ask him about specific films and sketches. But really, all he wanted was to tell jokes. I'd ask him about working with Buster Keaton, and he'd give me a quick answer, then launch immediately into the joke about the two nuns and the lisping parrot.)

Here is a joke Red Skelton told me — the cleanest one I can remember, which I have cleaned up further for this telling ...

A man goes into the confessional at church and says, "Forgive me, father. I have sinned."

The priest recognizes the man's voice. It is Charlie Smith, one of the most loyal, devoted members of the church. The priest says, "Charlie, I cannot believe that you, of all people, could possibly have committed a sin."

Charlie says, "Well, father, I am ashamed to admit that I did. My wife and I have been married for 42 years and for the last 10, we have been unable to have marital relations. And you cannot imagine what that is like, father. It just creates unbearable tension and causes my dear wife to believe that I do not love her, which is far, far from the truth."

"I understand," says the priest.

Charlie goes on: "Then, last Saturday evening, I looked at my wife, and she was bending over a sack of potatoes. There was something about her at that moment — I suddenly experienced feelings I had not felt for a decade. I was suddenly filled with love and passion for my wife and I grabbed her and ripped her dress off and we made love, right there on that sack of potatoes. And that is how I have sinned, father."

The priest is puzzled. "That is not a sin, my son. The two of you are married. It is not a sin to express that love for your wife —"

There are tears in Charlie's voice as he gasps, "You mean it, father? You really mean it? We won't be thrown out of the church?"

The priest laughs. "Of course not. Why would we throw you out of the church?"

Charlie says, "Well, they threw us out of the Safeway."

OK: Not the greatest joke in the world and certainly not the newest. I'd actually heard it before he told it to me. Still, the delivery was impeccable, and the sense of joy, infectious.

Red Skelton loved to tell jokes. I cannot recall ever seeing anyone as happy about anything as Red Skelton was when telling jokes. If I came up to you right now and handed you $25 million in cash, an Academy Award, and the secret of eternal life, you would not be half as delighted as Red Skelton was, telling some hoary gag about Gertrude and Heathcliff, the two seagulls. He laughed and chortled and giggled, and it didn't matter much if the joke wasn't funny. His sheer merriment set you to laughing.

There perhaps has never been another performer who so loved performing. Some time in the late '50s, he was booked to headline at the Riviera Hotel in Las Vegas. He was on the standard contract, which called for his portion of the show, following the opening act, to run exactly one hour.

Not 65 minutes. Not even 61 minutes. One hour — precisely.

His first night there, Red went out and did two hours and 14 minutes of jokes.

The audience was hot and Skelton was hotter. They cheered everything he did and Red obligingly hauled out every routine he'd ever performed in his life. Finally, drenched in perspiration, he staggered off-stage to a five-minute standing ovation.

The entire management of the Riviera Hotel was standing backstage. They were spectacularly unamused.

"Do you realize how much you cost us?" one of them screamed. Mr. Skelton was reminded that, when the audience was in there cheering him, they weren't out in the casino gambling and, therefore, losing. Red still had a midnight show to do later that evening and he was warned that, if he went one second over an hour, he would never work again in the state of Nevada. (It was hinted that, if he went two whole seconds over, he might lose forever the use of one or more limbs.)

Red apologized and swore up and down that the Midnight show would come in "under 60 minutes." And it did. Later that evening, Red went out before a packed house, told jokes for 10 minutes and walked offstage.

Well, you can just imagine how delighted the Riviera was to have to refund 900 cover charges. There's nothing they love more in Vegas than giving back money.

Backstage, Skelton locked himself in his dressing room. He screamed through the door to the Riv guys that he was never playing their dump again, which was aces with them. How he got out of the building alive, I can't imagine.

The next day, he wound up in the office of Jack Entratter, the legendary showman/entrepreneur who ran the Sands Hotel down the Strip. Entratter invited Red to play the Sands — with no restrictions on how long his show could be. Red accepted on the spot.

"Wait," said the hotel magnate. "We haven't even talked about how much I'll pay you."

Skelton said he didn't care. "I just want it in writing that I can do as long as I want."

For a decade or so after, Red Skelton routinely packed them in at the Sands. His shows often went past two hours, but audiences loved him and they seemed to lose enough on the way out that the hotel remained happy. (Red didn't make out so bad in the money department, either. Once he'd established his worth, he demanded a simple deal: The highest fee they were paying anyone else, plus $1. He got it — partly because he was packing them in, partly because he'd hired Jack Entratter as his business manager.)

•

I wish I'd gotten to see him in Vegas but, at least, I got to see him work Bel Air Camera, where there was no cover charge.

And of course, there was his TV show, on which he portrayed an array of characters — Clem Kadiddlehopper, Freddie the Freeloader, George Appleby, The Mean Widdle Kid, Willie Lump-Lump, San Fernando Red, Deadeye, Cauliflower McPugg, Bolivar Shagnasty, and a few others. Most of these were just Red Skelton in a different hat, but he could be very funny in those different hats.

Red came to TV in the early '50s, following a successful career in both radio and movies. His popularity in the '40s is proven by that most accurate measure of pop culture of the time: Warner Brothers cartoons used and re-used his catch-phrases, most notably "I dood it." But he was ideally suited for neither form. Radio wasted his skills as a physical comedian, and movies squandered his facility for interacting with a live audience.

Television was perfect for him, but, alas, Red was not perfect for television. Not at first. He was undisciplined, unfocused, disorganized, and not as funny as he should have been. His signature routine at the time was a bit called "Guzzler's Gin," a bona fide classic in which he played an announcer selling (and sampling) an alcoholic beverage, getting blind drunk in the process. There were those around the network who suggested that Red was spending way too much of his off-camera time living the role.

NBC dumped him, but CBS took him on and he clicked, anchoring Tuesday night for them for more than 15 years. There are hundreds of stories about those days, none of which make Richard "Red" Skelton seem particularly nice or, in some cases, sane. He was, from all reports, enormously resentful of the large writing staff that was necessary to produce his series. He employed eight to 10 of the best (and best-paid) comedy scribes in the business but rarely spoke to them if he could avoid it.

His writers ran a pool: Everyone put in a few bucks a day, and the

(Continues on Page 34)

How's That Again?

"You're here playing John Alden to Dr. Kildare's John Smith. Only there's a teensy little alteration in the original plot!"

Dr. Kildare [strip]
(Sunday, Dec. 27, 1964)

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Point of View

From Page 32

first one to whom Red spoke would get all the money. For a brief time, one of those writers was a kid named Johnny Carson. Years later, Carson's writers would run the same kind of pool regarding their employer.

Skelton not only didn't communicate with his writers, he insisted that they didn't communicate with him. He would inform interviewers that he pretty much ad-libbed the entire show each week. One time, he told Jack Paar on *The Tonight Show*, "I don't need writers. I just get on stage and God tells me what to do."

The next morning, Red received his script for the next taping. It consisted of 100 blank sheets and a note that said, "Dear Red — Please have God fill in the pages. (Signed) Your Writers."

•

Around 1965, when I was but a lad, I got to attend a taping of his show. It turned out to be an hour done completely in pantomime, with guest star Marcel Marceau.

I have already written in these pages of how I darn near ruined a choice dramatic moment of M. Marceau's performance by laughing out loud at an inopportune moment. But I don't think I mentioned something else that happened that evening. At the end of the taping, after we'd sat through an entire hour of wonderful mimed routines by Skelton and his guest, Red came out and did a monologue for us.

Now, understand this: Red did a monologue on his show at the top of the show every week — every week except for this week. This week, the show was being done completely in pantomime with no verbal humor whatsoever.

This monologue was not being taped for the show. It was just for us, the studio audience. (And it wasn't a warm-up, either; it was the very last thing Red did before he said, "Good night and may God bless," and we all got up and went home.)

I didn't understand it. Why did Red Skelton, a performer who'd just finished a strenuous hour of taping — doubtlessly climaxing a full week of intense rehearsal — take the 15 minutes to do something that wasn't even part of the show? I didn't know much about television then (as if I do now) but I knew that studio time was far from cheap, and we'd already been sufficiently entertained. What was the purpose of that monologue? I wondered about that for months.

A year or so later, a friend of mine named Mike told me he was going to CBS Television City after school. "A guy I know who works there said he'd sneak me into Red Skelton's dress rehearsal. You wanna come along?" Of course, I wanted to come along and, that afternoon, Mike and I took a hideous sequence of buses to the big, black-and-white building at Fairfax and Beverly. As advertised, Mike's friend, who labored on the show in some capacity, got us into Studio 33. (*The Price Is Right* and *Dennis Miller Live* use the place these days. It does not appear to have been cleaned much since Red used it.)

As I was to learn, Mr. Skelton's dress rehearsals were legendary. In theory, this was to be a final run-through of the material that would be taped that evening before an audience like the one I'd been in a year earlier. In practice, what Red did with the time had little to do with that week's script. Around CBS, they called it "The Dirty Hour" (guess why), and everyone would run down to watch it: executives, secretaries, commissary workers, everyone. The general public was not, for reasons that became obvious, invited.

For an hour or more, we sat there laughing as Red — and his guest that week, Phyllis Diller — ran through the framework of that week's show, but with dirty jokes ad-libbed in place of the real lines. Mike's friend had slipped us a copy of the script, and I followed along with it, noting how Red would do one line from the show, then three or four lines about flatulence that Lenny Bruce would have rejected as being in poor taste. Then he'd do another bit from the script, then six or seven jokes about women's breasts. It is doubtful that, just at that moment, God was telling Red what to do.

Ms. Diller and the other performers made a half-hearted attempt to adhere to the real lines, the lines they'd rehearsed, though for no visible purpose. Red was having a wonderful time, making a shambles of the sketch, turning every possible speech or action into a Playboy Party Joke or worse.

The audience of CBS employees howled, and Red himself was laughing more than anyone on the premises. But, as I watched the folks standing around the set — producers and execs, I supposed — I got the feeling they didn't find it as funny as everyone else. Later, when Mike's friend led us on a tour of the building, he confirmed my feeling.

"They hate it. Everyone who works on the show hates it. But they have to let Red do it. He has all this incredible nervous energy and that's how he gets rid of it so he can settle down and do the real show tonight."

I asked about the monologue I'd seen at the Marceau taping, and he moaned and shook his head. "That's Red. When the show's all taped and everyone's tired and wants to go home, Red sometimes doesn't want to. He keeps us all there for an extra half-hour or hour because he has a live audience and he can't bear to let them go.

"The idea that week was to do the whole show in mime — no talking, no monologue. Well, Red agreed that was a great idea but then, when we were well into rehearsal, he suddenly realized he wasn't going to get to deliver a monologue to the studio audience, which he loves doing. Can you believe it? He wanted to call the entire show off, cancel Marcel Marceau, and throw out the script! We finally calmed him down but we had to promise he could do a monologue for the studio audience after the show was taped."

Our guide sighed a long, deep sigh — the kind that signifies great pain has been exhumed. "He can be very nice and he can be very funny, and this show is the biggest hit I've ever worked on, the steadiest job...

"But I'll tell you honestly. There are times I feel as though I became a kindergarten teacher, like my mother wanted..."

•

In 1970 and '71, a strange fixation gripped CBS, and they started canceling hits. *Beverly Hillbillies, Green Acres, Petticoat Junction*, and *Mayberry, R.F.D.* were all riding high in the ratings but giving the network a "hillbilly" image that made CBS execs uncomfy. Their audiences were also skewing old, which means that, while the shows had a lot of viewers, they weren't the kind of viewers who spent freely and made sponsors gleeful.

This age problem allegedly applied to *The Red Skelton Show* and to Ed Sullivan's Sunday-night program. Both were dropped, along with all the top-rated-but-rural shows, to great shock throughout the industry.

Red was in the top 10 when the ax fell. His agents managed to hustle a half-hour version of his show to NBC, but it was a half-hearted, unsuccessful effort. The new program was canceled in a matter of weeks, and the television career of Red Skelton was over. That was about the time he started frequenting Bel Air Camera.

Financially, of course, he had nothing to worry about. And audiences still wanted him — in Vegas and elsewhere, plus he had a thriving business in his paintings of clowns. He did hundreds of paintings, almost all of them depicting clowns. He also sold truckloads of a mawkish but probably sincere record he made explaining the Pledge of Allegiance in terms that made John Wayne sound like a commie pinko.

He was even busy enough to turn down a very big role in a very important movie. In 1975, MGM, where Red had toiled in the '40s, began casting for two aged vaudevillians to play Neil Simon's *The Sunshine Boys*. The parts were so coveted that many comedy greats agreed to screen test in hopes of being cast. (Jack Benny was one of those who tested. At one point, the director told him, "You're moving with too much energy, Mr. Benny. Remember, you're playing a 70-year-old comedian." Someone had to remind the director that Mr. Benny was, at the moment, an 82-year-old comedian.)

Red was among those tested — largely as a courtesy to a legend, since no one thought him a likely contender. That all changed when they saw the film, and Red Skelton was announced to star as Willie Clark, with Mr. Benny playing the secondary role of Al Lewis. Two weeks later, Skelton surprised everyone again by withdrawing from the project. Walter Matthau eventually played Clark. Jack Benny passed away before filming, and his friend George Burns took over, going on to earn an Academy Award and a rejuvenated career.

Why did Red Skelton miss out on all that? You won't believe the reason.

He thought the script was too dirty.

Or, at least, that's what he said. Such paradoxical sanctimony is not unprecedented among older comedians. I once watched, at the Friar's Club in Beverly Hills, as Milton Berle gave an interview to cameras from *Entertainment Tonight*. "I tell all the new comics to work clean," Mr. Television explained. "If you have talent, you don't need to work blue." ("Blue" is show biz for "dirty.")

"A real comedian doesn't need four-letter words or filth to make people laugh," Berle said. And then they turned off the cameras and he told the crew a joke about two sailors and a nymphomaniac sheep.

Just about every older comedian I've ever met has done this. They extol the virtues of good, clean, family humor, then they tell you a story so gross, it could make Larry Flynt upchuck. I have nothing against such humor. I just see it as enormously absurd that folks who tell naughty jokes try to act as though they're above telling naughty jokes and then tell you naughty jokes.

I wish I could print here, one of the real sex-laden stories I heard Red Skelton telling total strangers in the camera shop. Suffice it to say they were all quite a bit gamier than anything in *The Sunshine Boys* — a movie so loaded with filth that The Disney Channel runs it routinely in prime time. Still, when a reporter asked Skelton about his pull-out, he said — and this is a quote...

"Hollywood turns out one piece of filth after another. The language they wanted me to use in that movie was just unacceptable. I didn't want to say it and I didn't want my fans to come and pay money to hear that kind of thing."

This is *The Sunshine Boys* we're talking about. Not a Christy Canyon movie. *The Sunshine Boys*.

Obviously, there was something else at work here — some other reason Red Skelton declined what could have been the crowning moment of a glorious career. When he could have been starring in the most important comedy film of the year, he was out playing state fairs and the Nugget casino in Sparks, Nev.

It's anyone's guess as to why, but mine is as follows. At that stage of his life, he had no interest in money, no interest in stardom, no interest in getting offers for other movies, no interest even in winning an Oscar. He just wanted that live audience out there and the positive energy one can derive from inducing mass laughter. If you've ever made a roomful of people howl, you know it can be a drug for some.

Red Skelton was certainly an addict. And I hope, wherever he is, they have a live audience, so he can get his fix. I have a feeling he's doing a lot more than an hour.

Mark Evanier can be reached at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, or in cyberspace at evanier@ix.netcom.com. Good night and may God bless.

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Jim Steranko
Steranko History of the Comics *Vol. 1*

An occasional guide to all things Kryptonian!

It's a movie ... It's a book ... It's a TV show ... It's a hit song ...

By T. Campbell

Superman lives. Many comics characters have made jumps to movies or television, with wildly varying degrees of success. But Superman has been jumping effortlessly between all existing media longer than any other super-hero. As such, he's served as comics' most prominent ambassador to the comics-aliterate population. The proof? Superman has appeared in more than 10 media — more even than his closest rival, Batman, though it was a close race. The following is a brief survey of some of his more memorable incarnations.

Movies: Before Nick Cage, there was Christopher Reeve. As Superman he radiated childlike innocence and super-human confidence — simultaneously. And the first two films managed to mix action, comedy, romance, fantasy, and science fiction into a functioning whole. Let's hope they help inspire the film shooting this January. The 1948 *Superman* starring Kirk Alyn was the first movie incarnation of Superman and the most profitable movie serial ever produced. Long after, Columbia Pictures called itself "the company that gave you *Superman*!" Two sequels followed, one of which, *Superman and the Mole Men,* got a mention in *DC vs. Marvel* #1.

Television: And before Reeve, there was Reeves — George Reeves. A bit player in *Gone With the Wind,* Reeves acquitted himself well in a role he nevertheless felt was the bottom of the barrel, according to his co-star Phyllis Coates. The outrageously popular show won Reeves a fan following; regrettably, he died under mysterious circumstances before he could see the full extent of its popularity in syndication.

The Superman character has continued to have his ups and downs in the recent *Lois and Clark* and in animated features, as well as a cheeky 50th anniversary special.

Radio: Superman appeared in a radio series during the 1940s and was even joined by Batman in some episodes.

Books: The most interesting superhardcovers include *Hollywood Kryptonite*, a controversial stab at what really killed George Reeves, Roger Stern's *Death and Life of Superman* novelization (*Kingdom Come* is coming soon), and Louise Simonson's *I Hate Superman.* The last, a children's book, is the story of a little boy who has to reconcile his admiration for both Superman and his own criminal big brother.

Music: A number of Superman songs have hit the airwaves, some more memorable than others: REM's "I Am Superman," Laurie Anderson's hypnotic "O Superman" — and who can forget the Crash Test Dummies' eulogy, composed during the "Death of Superman"? Opinion: Nothing touches John Williams' original score to the films, especially the theme tune.

Multimedia: At this point, the Superman CD-ROM is a bit rough, its video lifted from the 1950s cartoon — not the most animated of his animations. What may be more important, in the long term, is that Superman has established a presence in the market — something that may prove valuable in later years, if that market meets its investors' expectations.

Stage: *It's a Bird ... It's a Plane ... It's Superman*, a largely forgotten Broadway musical, featured Superman, but that wasn't the kind of stage where Superman really held power.

Somewhere in the world, a child has just watched the cartoon show or read a copy of *Superman Adventures* and is now "flying" around the house, unconsciously method acting, growing into a role where anything is possible. That child is learning to think like a Superman.

This is the power of myth, and it is Superman's greatest power.

Edible Superman and other manifestations of The Man of Steel

Food: Batman had his cereal, but Superman had peanut butter. Nutritionalists know peanut butter supplies protein, a primary muscle builder. And kids knew that Superman Peanut Butter snuck in its full share of sugar for a more immediate energy boost. This marriage of lunch and licensing was short but at least more successful than Popeye's Spinach Cereal.

Clothing: You'd think some savvy marketer would have designed towels that are easier to tie around your neck. Regardless, Superman's costume remains popular in both homemade and professional versions — and, because it looks like underwear, Underoos (remember? "underwear that's fun to wear"?) probably appreciated it.

Sculpture: Tourists seem to enjoy the Superman statue in Metropolis, Illinois — even though the one in the comics is bigger.

— T. Campbell

the toy box

Animated Superman inspires products. During the current lull in live-action Superman productions the animated series continues to inspire new products.

Burger King is currently promoting the new Superman animated series (airing weekday afternoons during the *Batman/Superman Adventures* time slot on the WB network and on Saturday or Sunday mornings) with a line of five different toys available one per week: Flight Ready Superman; Revolving Phone Booth (phone booth spins as Clark Kent changes into Superman); Superman Launcher; Lois Lane in Racing Coupe; and Balancing Superman, who floats over the Daily Planet. Burger King is also co-promoting a contest where lucky winners can appear in an actual episode of the animated show by mailing in a form naming the "villain of the week."

The Warner Bros. Studio Stores are offering all sorts of exclusive Superman merchandise. Available now is a limited-edition cookie jar based on the new animated look. A full-figure resin statue based on the new cartoon is now available. The suggested retail price is $150. A sculpture of the big S is also available at an approximate retail price of $59.95. Two limited-edition Superman cels are being offered. The first is based on the 1940s Max Fleisher animated design and is signed by Myron Waldman an animator who worked on the original cartoon, and the second is based on the current Bruce Timm design. Both retail for approximately $350. A limited-edition cel available in October is entitled "World's Finest" and is based on the upcoming *Batman/Superman Adventures* crossover episode scheduled to air October 5. The $475 cel is hand-painted and is signed by Timm.

After their sellout success with the Alex Ross-painted limited-edition collector plate featuring the classic Justice League of America, The Warner Bros. Studio Stores have hired Ross to paint his interpretation of another group of DC heroes, the legendary Justice Society of America. Reproduced utilizing the Giclee printing process and augmented with more than a dozen fine art serigraph colors, the signed and numbered edition of 500 retails for $400. The framed print features the Golden Age Superman leading the pack carrying an American flag with the 1940s versions of Wonder Woman and Batman on his right and left. Rounding out the group are Green Lantern, The Flash, Dr. Midnight, Jonny Thunder, and Thunderbolt, with The Spectre, The Atom, Dr. Fate, Starman, Black Canary, The Sandman, and The Hourman bringing up the rear.

This Kenner Superman figure is based on the animated series.

New in stores in time for the holiday season are: Supergirl (the first time a figure based on the maid of steel has been produced since the late 1970s) with power-punch action; Metallo, the man with the Kryptonite heart, comes packaged with a sky cycle that changes into a mega blaster; and Omega Blast Darkseid attacks with a spring-loaded blaster. Also available this winter is the Krypton Space Ship which makes its appearance in the opening credits of the cartoon and has been reconfigured by Superman to allow for deep space travel (as seen on the show). The Krypton Space Ship has an approximate retail price of $19.95.

Can't stand the new lightning look of the "S Man." DC Comics is bringing back the classic red-and-blue look in a new cold-cast porcelain statue available in March 1998. The statue sculpted by William Paquet, from designs by Jerry Ordway depicts the Man of Tomorrow battling a multi-tentacled killer robot. The estimated retail price is $195.

A Superman Mini Statuette scheduled for July 1998 is an exact replica of the original Randy Bowen statue from 1993. It's based on art by Dan Jurgens and will have a suggested retail price of $39.95.

— Marc Patten

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MARIOTTE LEADS GANG OF DESPERADOES!

By Rob Allstetter

Homage has gone into a second printing of *Desperadoes* #1 to meet reorder demand following its original run of 15,000. The new edition will have a different cover by series artist John Cassaday.

The series, which began in September, is set in an American West beset by supernatural elements in 1879. The title is written by WildStorm Vice President of Marketing Jeff Mariotte.

"This is by far the best thing I've ever seen Jeff write," said Homage Editor in Chief Jonathan Peterson. "It's moody and character-driven, while maintaining just the right balance between action and horror. His script for issue #1 blew me away. And John's preliminary character designs have all the flavor and detail we were hoping for."

Mariotte recently talked to ***CBG*** about *Desperadoes*.

CBG: *How would you describe* ***Desperadoes*** *as a series?*

Mariotte: My easy, Hollywood high-concept line is *The Wild Wild West* meets *The X-Files*. Of course, that's oversimplifying a bit, but I think people can get the idea from that. It's very much a traditional Western, but with some supernatural elements thrown in — which is also traditional, not so much in Western fiction but in Western fact.

There are many stories of supernatural events from the Old West days, some of which come from Native American lore and some of which don't.

CBG: *Who are The Desperadoes?*

Mariotte: That's the name I've given the core group of characters. There are three of them, initially, and they are joined by a fourth. Gideon Brood, former Texas Ranger, is on a hunt for the person who killed his wife and son.

He's accompanied by Jerome Alexander Betts, ex-slave and buffalo soldier, and Abby DeGrazia, sometime prostitute and sometime schoolteacher (smart and sexy), and the forces that brought them together are detailed in the first four-issue story arc. Finally, Race Kennedy, a Pinkerton operative, joins them.

CBG: *What can we expect in early issues and story arcs?*

Mariotte: The first is the tale of these characters chasing serial killer Leander Peik, who attains weird supernatural powers through ritualistic killing. At the same time, these characters are on the run from the law, due to a freak accident shown in the first issue. There is, I hope, a lot of tension, some humor, some interesting characters, and a generally good time for all.

Future story arcs will delve more deeply into characters other than Gideon and will keep the same mix of Western and horror. This series is definitely a Western with horror elements, rather than a horror series that happens to be set in the West: a fine line, but one that is important to me.

CBG: *Why a Western? Do you have an affinity for the genre?*

Mariotte: I do have an affinity for the genre. The West has been a hobby of mine for a long time. I live in California, which is as far west as you can go in the continental U.S., but spend a lot of time traveling east, because that's where the real West is — Confused?

I like to get into the deserts and the mountains, where you can still walk across ruts carved into the rock by wagons headed west more than 100 years ago. I don't know that I would have wanted to live then — but I'd certainly like to visit.

I also enjoy Western fiction, movies, *etc.* And the first comic book I ever read was a *Roy Rogers* issue at a Russian barber shop in Paris, France. I guess that made an impression.

CBG: *This really doesn't compare with anything you've written before, does it?*

Mariotte: In the sense of being the first Western comic I've written, no. It's also the first creator-owned project for me. But the other things I've written recently have been sort of off-kilter for the world of super-hero comics.

Hazard was always, to me, more of a hard-boiled comic book with super-hero trappings, and *DefCon 4* was science fiction, again with super-heroic elements. Straight super-hero stuff doesn't interest me that much, I guess, but playing around in different genres does.

CBG: *How did artist John Cassaday come into play? How would you describe his work?*

Mariotte: I was at Mid-Ohio-Con last Thanksgiving weekend, finally having a long-delayed lunch with Mark Waid, and we were talking about my search for an artist for this weird Western I was doing. He thought Cassaday might be a good choice, and, when we both got back home, he faxed me some of John's pages. They were terrific.

We called him, and he did some character sketches based on a paragraph I'd written about each main character. He nailed the people exactly, first time out, and did a pin-up and a bunch of extra stuff besides. We all loved the stuff, and he agreed to do the book. John's a Texan, raised around horses, and he knows what the landscape of the West looks like — as well as what animals look like.

As far as describing his style, I think it minimizes it a little to say that I can see elements of a lot of different artists in it — some Kevin Maguire, some Adam Hughes, some Geof Darrow, *etc.* It's a pretty original style, and the storytelling is very strong; the characters look like themselves from page to page without looking like each other, the composition is exceptional, he draws incredibly detailed scenes with real backgrounds, he's researching the historical bits.

Basically, he's doing a terrific job on the book and he's having a great time doing it. We finally met at this year's San Diego con and really hit it off.

CBG: *Are there plans for* ***Desperadoes*** *to be ongoing? What is its schedule?*

Mariotte: Yes, *Desperadoes* is meant to be an ongoing series. It'll be a monthly; John has no problem keeping to that schedule, and I'm well ahead with the scripting. It's possible that we'll take a month off between story arcs — right now we're looking at four-issue story arcs to give us a slightly broader landscape to play around in than single-issue stories. But we also don't want any stories that take years to tell.

CBG: *Terry Moore recently left Homage to self-publish* ***Strangers in Paradise*** *again. What's the status of the line and its current titles? Will there be more new ones?*

Mariotte: I understand Terry's reasons for leaving. I don't feel the same way.

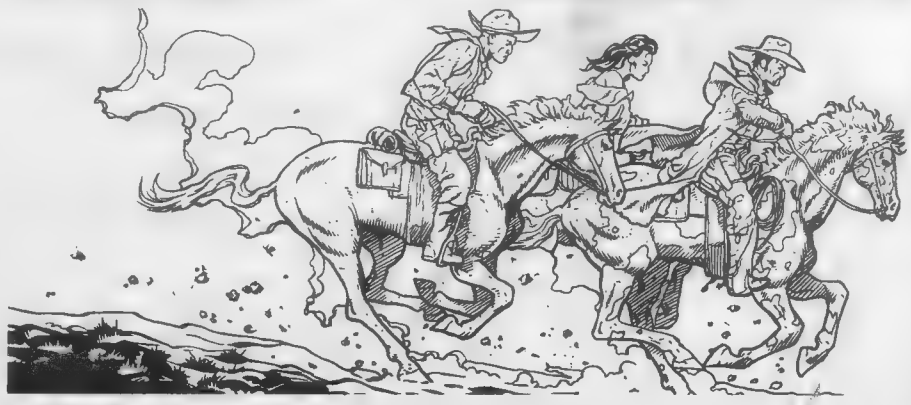
In fact, Homage Comics and I came up with a unique deal which gives the company a percentage of the ownership of the title in return for which the company is dealing with legal costs, trademark issues, paying creative costs up front, *etc.* — all the stuff that I couldn't afford on my own. This also gives the company more motivation to push *Desperadoes* for entertainment, *etc.*

So I'm the opposite of Terry: I don't want to self-publish and I want the company as involved as possible.

There will be more titles added to the Homage line soon — in fact, I believe I'll be writing a press release this week about one that's going to take a lot of people by surprise. Coming up soon will be *The New Adventures of Abraham Lincoln*, a trade paperback by Scott McCloud, and a couple of new titles will be announced early in the next year or late this one.

CBG: *Aside from your marketing responsibilities at WildStorm, do you have any other upcoming projects?*

Mariotte: Most of my writing time for the next several months will be taken up by *Desperadoes* and a Gen13 novel I'm writing with Chris Golden. He wrote the Hellboy novel, an X-Men trilogy, a Daredevil novel, and many others and is a Stoker Award-winning author. This will be published next year by Berkley in a trade paperback. There will probably be some other small projects coming out, too. I sold a *Gen13 Bootleg* script to Scott Danbier, but an artist hasn't been chosen for it yet, so I don't know when it's coming out. But the main ones are the book and *Desperadoes*.



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'Frank Frazetta Fantasy Illustrated': New stories from long-time talents

First issue features Corben, Jusko, Pini, Linsner, Stout

Frank Frazetta Fantasy Illustrated #1 is scheduled for release in early February. The magazine will feature fantasy and science-fiction art and text in traditional comics-style format from a wide assortment of well-known artists and writers.

The first issue's stories feature first appearances of major new characters from Richard Corben, Tony Daniel, Joe Jusko, Joseph Linsner, and William Stout. Also appearing are a new Elfquest story from Wendy and Richard Pini and a new Kabuki tale from David Mack.

In addition, the cover will feature one of Frazetta's own classic paintings. As a retailer incentive, for every 10 copies retailers order through Diamond, they can order one copy with a variant cover by Joseph Linsner based on his painted story "Psychic Wars."

The Pinis' Elfquest story, "The Jury," is a fully painted tale about a pet wolf-dog reverting to its wolf nature. Its master takes the wolf-dog into the woods to end its life — but both are captured by elves, and a trial ensues in which the elves determine both their fates. Wendy Pini said, "The story will include a lot of deep, dark shadows and glowing eyes — my favorite special effects."

Jusko's painted story is a post-apocalyptic tale featuring what Publisher Joe Kingsley described as "plenty of eye-catching mutants, erupting volcanoes, and other interesting concepts."

Corben also painted his story about what Kingsley described as "a down-on-his-luck barbarian who is trying to rescue his king's daughter from a tribe of warriors who captured her. It features Corben's unique painted style and humor."

Kingsley also spoke of other stories in the first issue. "Daniel's story is a fantasy tale of a world of dragons, monsters, and wizards as seen through a teen-ager's eyes. Mack's story (fully painted also) is a spin-off of *Kabuki* that develops some existing characters in the Kabuki universe to a much fuller extent.

"Last, but certainly not least, Stout is providing five all-new, dinosaur-themed paintings with accompanying stories told in a poetic format."

The 100-page publication will be published on a quarterly basis. The second issue, scheduled to ship in April, will showcase the talents of Tony Harris, the Hildebrandt brothers, and Moebius. A new fantasy saga by X-Men artist Joe Madureira — his first independently published creation — is also contained in the issue. Madureira said, "I think a magazine like this is long overdue. Bringing together some of the greatest fantasy artists in the business to share their collective visions is a very exciting idea. I'm honored to be a part of this magazine and among these great artists." Like Linsner's work on issue #1, a variant cover by Madureira will be available on the second issue.

Kingsley said, "We will combine the best talent in the comics industry with the top fantasy artists in one magazine to create a publication that will appeal to every reader. Frank Frazetta, the world's greatest fantasy and science-fiction artist, has set industry standards for decades. Our goal is to present the public with a magazine that will live up to these highest of standards. This magazine promises to deliver the best the world has to offer in every issue."

A large pool of talent from the comics industry and the growing fantasy and science-fiction art industry is available for Kingsley to draw from. Like Maduriera, many artists and writers will use *Frank Frazetta Fantasy Illustrated* to launch new characters and titles. Kingsley added, "Our magazine will give the artists and writers we are working with creative freedom to publish their own personal projects. In addition, publishers launching new titles or looking to expand their audience for an existing title will benefit from being featured in our publication. Being featured will give these publishers a wide and diverse audience maximizing the exposure of their new or existing title. Customers purchasing the magazine because their favorite artist is featured will also see the work of the other artists and, hopefully, become new fans of each."

Many artists have been influenced by Frazetta, and Kingsley reiterated that the magazine will provide a forum for their talents. Linsner, creator of the *Dawn* series published by Sirius said, "Simply put — Frazetta is the man. It

A number of well-known artists and writers have stories in ***Frank Frazetta Fantasy Illustrated*** *#1, including (clockwise from left): Joe Jusko, Wendy Pini, and David Mack. On the opposite page is another Jusko piece above a new Richard Corben story.*

starts with him and ends with him. Just like Elvis, young Fraz had his artistic fathers, Foster and Raymond. Like Elvis, he stood tall on their shoulders and made it to the stars, creating the template for an exciting and caring new form.

"His influence on my own work is immeasurable. When young Joe Linsner (age 9) got his first Frazetta art book, he knew he was viewing the work of a genius. At that age, I didn't know the difference between a surrealist and an expressionist, but I knew the real thing when I saw it. And that's Fraz. The real thing."

The Frazetta family lives in Pennsylvania and runs the museum filled with Frazetta's work. James Breitbeil, one of the partners in this venture, hatched the idea for *Frank Frazetta Fantasy Illustrated* with him a few years ago and will see it come to fruition. Breitbeil said, "Frank is very interested in the artists of today and his influence on their work. With Frank keeping a watchful eye on the content, we are dedicated to quality in every issue."

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the SPAWN SHELF

An occasional guide to things just visiting from Hell!

Todd talks toys: *"They wouldn't give me the deal-breaker, which was, I have to have approval of all the toys. I can understand why they wouldn't want to spend millions on a toy and have some punk over his garage with the final say. So I said 'I'll start my own company,' and they said 'Ha-ha, good joke, son.'"*

— Todd McFarlane in the February 1995 issue of ***Success****, the magazine's annual issue devoted to "renegades who dared the impossible and won."*

Spawn returns to life again and again on cable and video

By Marc Patten

Look for a lot more *Spawn* on HBO next year. The cable network has agreed to produce two more seasons of its top-rated adult animated series.

Currently airing during the late evening hours, the show has garnered critical acclaim and much notice from other cable networks attempting to cash in on adult-oriented animated action.

The next batch of 'toons are scheduled to begin airing next March, and Smith reported that McFarlane and company are busy planning the third batch of six episodes to air approximately in the fall of 1998.

"The folks at HBO are thrilled with the performance of and response to *Spawn*," said Smith. Comics fans will begin to notice even more similarities to the comic book when the next batch of episodes airs. "Todd is very much involved in every aspect of the production of the show," said Smith. "In fact he still has his hands in everything related to Spawn. It's amazing that he does as much as he does when he only works nine to five and no weekends."

McFarlane still writes and inks his monthly *Spawn* comic book from Image while maintaining close control of his empire, said Smith.

The video release of the *Spawn* movie has been confirmed for near Christmas. Like its animated predecessor, the video will be offered in two versions: the theatrical PG-13 version and a director's cut, which will most likely be rated R or unrated. Smith said, "We had to cut out a lot of the violence to get the PG-13 rating for the screen, but we're putting all that stuff back in so fans can see what it looks like uncut."

Smith said that McFarlane has no intention of letting Spawn become a mega licensing property *à la* Batman or The X-Men. "Todd wants to keep tight reins around Spawn and that's why there isn't a lot of Spawn merchandise out there. We just did a big deal with Giant Apparel for some licensed shirts and we've got deals for skateboards and snowboards, including a great Angela design." Smith said TMP wants to continue to aim Spawn at fans age 13 and up. "You won't be seeing any Spawn sleeping bags or Underoos any time soon," he said.

Clown looks forward to stealing Christmas with the scheduled holiday release of the ***Spawn*** *movie on video.*

'Spawn' spawns sequel

Spawn 2 is a go, according to Todd McFarlane. "We'd have liked it to have done better, but it did [well enough that] New Line has decided to pick up the sequel rights," he said. Despite McFarlane's disappointment, the film opened strong, grossing $21.5 million in its first week.

McFarlane reported that he's currently preparing two outlines for a sequel, one a PG-13 version, and the other an R. McFarlane knows which one he'd like to see make it to the screen. "I would prefer the R version, because that way, the movie wouldn't be about the special effects, but about the shadows and the back alleys and the worms," McFarlane said. "That way, we could play it as a horror story rather than a comic-book story, which is something that would allow us to step back and make a full-on horror movie that just happens to be about this guy called Spawn."

Also, while the date hasn't been set yet, McFarlane reported that *Spawn* will be released in two forms on video — theatrical and director's cut.

— Matt Brady

Spawn notes

• **Spawn is adapted for Sony Playstation game.** The latest game sensation for the Sony Playstation will be comicdom's latest star of both TV and the big screen, Todd McFarlane's Spawn.

"The game is scheduled to be released in November and will contain all the fighting action that fans expect," said Todd McFarlane Productions Director of Marketing and Promotion Beau Smith. The game will contain different incarnations of Spawn and a wealth of villains straight from the pages of the comic book, according to Smith.

• **New Spawn trading-card set is in the works.** TMP is negotiating to produce another trading-card set, but with a twist.

"We've been considering doing a new card set for some time now, but we didn't want to give the fans the same old thing," said Smith. "We're currently figuring out how to produce a new type of card set that will be different from anything we've ever done."

No release date has been announced for the set.

the toy box

Demand for Spawn figures grows. The success of Spawn in the theaters has stimulated sales of Spawn: The Movie action figures so much that McFarlane Toys reports its inventory is running low. Sales among McFarlane Toys' top five customers reportedly tripled following release of the movie.

More action-figure assortments are being shipped from Hong Kong to meet the increased demand, the company said.

Scheduled to ship by the end of this year is a line of manga-styled Spawn action figures including, a Manga Spawn with sword, a Manga Ninja Spawn with staff, a Manga Clown with a crab-like body, a Manga Violator with a catapulting slimeball, and a Manga Curse with snap-on weapon-arms. The Goddess action figure, a winged warrior woman, is also scheduled to ship before the end of 1997.

Several figures tied to the Spawn movie are available from McFarlane Toys (though some in temporarily limited supply), including: Spawn with guns, Burnt Spawn with shovel and gun, Jessica Priest with a gun that shoots water, Jason Wynn with missile-launching arm, Al Simmons with missile launcher and rifle, and Clown with snap-on pieces that allow for transformation into Violator. A "Deluxe" assortment of movie-related action figures includes Violator with light-up eyes, Attack Spawn with snap-on weapons, and Malebolgia with sound chip and skull staff.

Other Spawn figures already available from McFarlane Toys include: a Curse of the Spawn figure with snap-on armor, Rotarr with spinning helicopter backpack, Renegade with bald eagle companion, Sabre with battering ram, Gate Keeper with arm-launcher, Grave Digger with a creature on his back, Nuclear Spawn with a missile-firing weapon, Viking Spawn with "chopping action," Tremor II with extendable hand, Overtkill II with spinning hand, Vandalizer with weapons, Widow Maker with creature companion, The Freak with bag and weapons, Sansker with articulated jaw, head, and limbs, Battleclad Spawn with armor battle blades, Superpatriot with limbs that convert into weapons, Alien Spawn with shoulder bomb catapult, Tiffany the Amazon with wings that convert into a battle sled, and Mutant Spawn with multi-positional wings and the ability to transform into different shapes.

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Oz in the Comics

"Many characters are derived from denizens of Oz. The old Justice League villain The Shaggy Man is named for a major Oz character introduced in Baum's fifth book, *The Road to Oz*."
— Jack Abramowitz

By Jack Abramowitz

The Wizard of Oz is a cultural icon. Since becoming Oz-aware, in a single week I observed Oz references in my *Supreme* back issues, in my 6-year-old's *Aladdin* comics, on "Must See" sitcoms, and on *Sesame Street*. America sings that "Oz never did give nothing to the Tin Man," while Elton John bids "Goodbye to the Yellow Brick Road." In fact, hardly a day passes wherein I don't notice a quote or allusion to that mystical locale. (Keep your eyes and ears open; you'll see it's true.) These references, however, all stem from the MGM motion picture. While certainly a classic in its own right, it is about as faithful to Baum's original novel as *Lois & Clark* is to *Action Comics* or Adam West's *Batman* is to *The Dark Knight Returns*. (Were they silver shoes or ruby slippers? Did Glinda save Dorothy from the poppies or was it the queen of the field mice? Did it really happen or was it a dream?) Nevertheless, changes such as these are to be expected in any

film adaptation of a good book.

Baum wrote no fewer than 14 Oz novels and a collection of short stories. His works were followed by those of Ruth Plumly Thompson, John R. Neill, and Jack Snow, bringing the canon to about 40 novels. Other hands continue to write (apocryphal) Oz books today. With such a rich background, it is hardly surprising that there have been numerous adaptations of the Oz mythology. But, while most people conjure up visions of the film, the film is not in the public domain. Most adaptations are, therefore, based on the novels of Baum and his successors.

The first novel, *The Wonderful Wizard of Oz* (later shortened to *The Wizard of Oz*), was adapted in *Classics Illustrated Junior* #535. How is it? Let's just say that *Classics Junior* is to *Classics* as *Classics* is to reading an actual classic. Based on such factors as the obligatory wearing of green-tinted glasses in the Emerald City which are absent from the film, we can conclude that this is an adaptation of the book and not the movie. Nevertheless, the depiction the characters in general (and of Dorothy in particular) in no way resemble anything W.W. Denslow ever drew for L. Frank Baum.

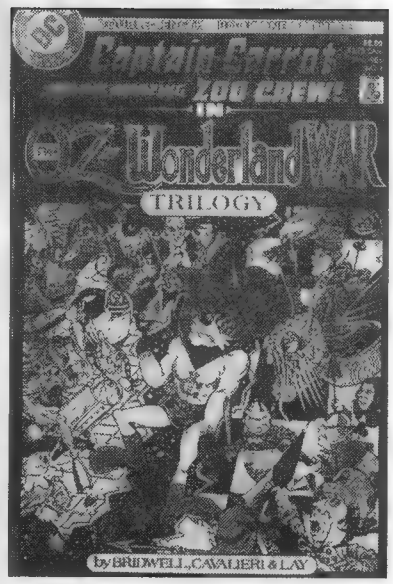
Dorothy's dress and hair (if not her features) do, however resemble Judy Garland's in the film.

This is not to say that the movie is without its own comics adaptation. In fact, the very first Marvel/DC joint venture was a tabloid-sized adaptation of the MGM classic. That's right. Before Amalgam, before *Batman / Captain America*, even before *Superman vs. Spider-Man*, these two giants teamed up to tell the story of Dorothy's initial journey to Oz.

Marvel followed this up with a solo sequel, *The Marvelous Land of Oz*. This adaptation of Baum's second novel is unique in that it is, to the best of my knowledge, the only adaptation of another Oz tale to use licensed likenesses of the actors from the film. It was meant to be followed by a series of Treasury Editions completing adaptations of Baum's series, but these were never published, although *Ozma of Oz* was in the works for a while.

Many characters are derived from denizens of Oz. The old Justice League villain The Shaggy Man is named for a major Oz character introduced in Baum's fifth book, *The Road to Oz*. Peter Parker (or his clone) adopted an identity called "The Scarlet Spider," a name also found in Snow's *The Magical Mimics in Oz*. In her earliest appearance, Dorothy Spinner of The Doom Patrol was clearly derived from Dorothy Gale. Both Ultraverse villain Lord Pumpkin and The Dreaming's Mervyn bear uncanny resemblances to Oz's Jack Pumpkinhead. (Both Marvel and DC have a Scarecrow, but neither one is really Oz-inspired.)

Oz lies quietly in the background throughout the run of Jim Valentino's *normalman*, bursting out in full force in the final few pages. *[**Spoiler warning:** A story resolution is discussed in this paragraph.]* *normalman* discovered that the magic needed to transport him home to the planet Arnold was contained within Sgt. Fluffy's Ruby Slippers. Clicking the heels three times, he returned to Arnold accompanied by the villainous Countess of Monte Crisco. The Countess then took the slippers, engaged in battle with Captain Everything, and escaped with her prize to "a land in the East." It is there she remained until a house from Kansas dropped on her. (Baum presumably picked up the narrative from here.)



A bizarre mix of Baum, Lewis Carroll, and the DC universe occurred in *The Oz-Wonderland War*. (The title is something of a misnomer, since Oz and Wonderland do not actually battle each other, but join forces against a common foe.) The action begins in the final issue of *Captain Carrot and his Amazing Zoo Crew*. Following his defeat at the hands (paws?) of the Zoo Crew and the Teen Titan Changeling, Gorilla Grodd was taken to Oz by Roquat, the Nome King. Strangely, Grodd was not seen again for the duration of the "war." The most interesting aspect of the three-issue series is seeing characters from Oz and Wonderland interacting. The presence of The Zoo Crew is almost an intrusion! And there are guest stars aplenty, ranging from monsters out of Baum's non-Oz collection *The Magical Monarch of Mo* to Hoppy the Marvel Bunny to The Inferior Five! It's a wonder that this has never been collected in trade paperback form. Check the back-issue bins for this gem.

The worlds of Oz and Wonderland collided again, along with Neverland, in Alan Moore and Melissa Gibbs' *Lost Girls*. The lives of young adult Dorothy, married Wendy, and elderly Alice converge at a resort. In the second issue Dorothy explained that the cyclone hit her home while she was doing what George Costanza's mother caught him doing in "The Contest" on *Seinfeld*. After the ride of her life, everything seemed different. The letters N-O broken off a "No Trespassing" sign and turned around marked this new territory as "Oz." The series is currently running and a novel look at some old favorites, but it is definitely for

WAIT! WHERE ARE YOU--?!
FOLLOW THE YELLOW LIGHT PATH, MY FRIENDS. IT WILL LEAD YOU TO THE WIZARD!
NEVER MIND HIM, ZIGZAG. LET HIM GO.
HE IS A SOUL IN TORMENT, AND HE MUST FIND HIS OWN PATH.

I SEE NOW HOW USELESS I AM TO SOJOURNER AND GODWULF. MY WAY IS CLEAR. I MUST DO MY BEST TO FIND PRINCESS YHTOROD OF SASNAK--
--BEFORE IT IS TOO LATE!
IF I FAIL, IT'S BACK TO THE WIZARD'S MENAGERIE OF BEAST-MEN A TORTURE THAT IS UNTHINKABLE!

mature audiences only.

Another look at Oz that is strictly for adults (although not necessarily mature ones) can be found in *Wallace Wood's Malice in Wonderland*, available from Eros Comics. And that's all I have to say about that.

Two Oz series that received a lot of comparison were Caliber's *Oz* and *Oz Squad*, first from Brave New Words, then from Patchwork Press. In truth, the two represented different visions and should never have been in competition as they were perceived to be.

Oz Squad, which defensively billed itself on one cover as "The Original Oz Series," featured Dorothy and friends as "Gale Force," a team of agents assigned to Earth-Oz relations. A punk Scarecrow? A Zen Tinman? A clothes-hound Lion? This is where you'll find them. JFK, Baron Munchausen, Santa Claus, the history of Oz via time travel, and Baum himself all take a hit in this irreverent look at the Oz mythos. This series is the only place where you can see what happens when Tik Tok's morality spring runs down.

As eclectic as the regular series is, the one-shot *Little Oz Squad* takes the absurdity beyond all limits by presenting us with a pint-sized Dorothy and crew as children. Forget continuity and logic; just enjoy it.

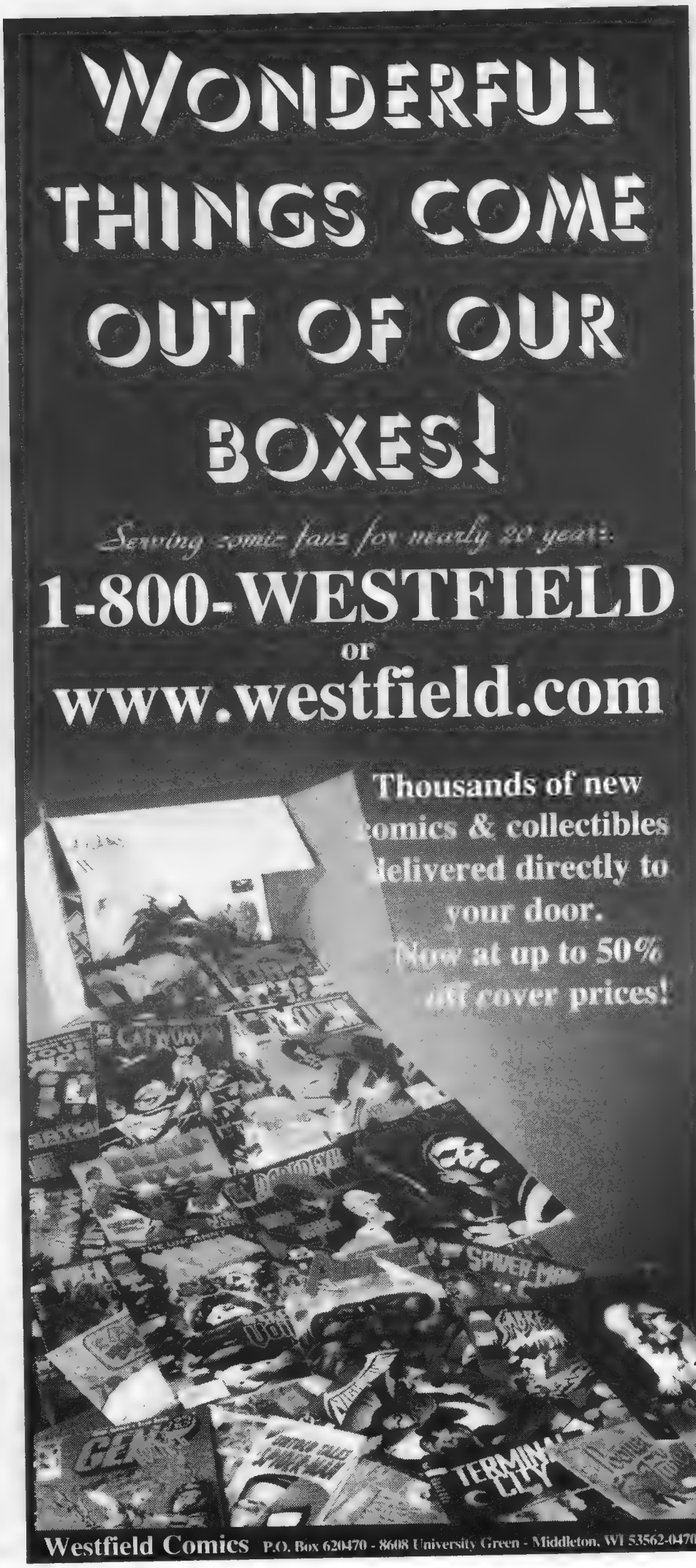
Oz is a more dramatic look at our favorite fantasyland. There are no Oz-malls serving Ben and Jerry's in this series, folks. Three Earthlings and their dog are drawn to Oz, finding it under the rule of the Nome King. (I guess this is what happens when he doesn't have a Zoo Crew to oppose him.) The Lion, Scarecrow, and Nick Chopper (that's the Tin Man, for all you non-Ozophiles) are all under an enchantment rendering them evil. Ozma is a captive. Dorothy is missing. The only hope rests in a band of Freedom Fighters comprised of such Oz second-stringers as Jinjur, Jack Pumpkinhead, The Gump (a forest animal not unlike a deer — sort of a

forest Gump), The Sawhorse, and Amber Ombi (later revealed to be Ombi Ambi's nephew, but somebody probably just goofed on the name). No, sir, there's no singing and dancing as they ease on down this road.

There's one Oz series which utilizes the remarkable gimmick of actually continuing Baum's vision. Unlike other other Oz projects which seek to "update" or "modernize" the books, only Eric Shanower's series of Oz graphic novels remains true to the world Baum created. Originally published by First Comics, but currently available from Dark Horse, the series includes such titles as *The Blue Witch of Oz* and *The Forgotten Forest of Oz*, which are in the same vein as the original novels. Shanower is also editor of the delightful *Oz Story Magazine* from Hungry Tiger Press. This square-bound series has included not only poetry and prose about Oz, but Oz comic strips and such comic-book reprints as Mary Marvel in "The Modern Wizard of Oz."

That's not all. While *Judge Dredd in Oz* may not have anything to do with Baum (although it's a great title and one heck of a concept), you should look for the Legion of Super Heroes in Oz (in 1994's "Elseworlds" *LSH Annual* #5), the Fantastic Four in Oz (in *What If?*), and Gen 13's spin on it in their own title (issues #13 A, B, and C). You should also check out Rich Buckler and Roy Thomas' *Forever Warriors*, published by CFD. Why? Because you can follow the Yellow Light Path to the Wizard of Odd and rescue Princess Yhtorod of Sasnak. (Make like Zatanna and read it backwards.)

The Wizard of Oz is an excellent film and deserves the cultural icon status it has achieved. But the magic is over when Dorothy wakes up. *The Wonderful Wizard of Oz* is just the beginning. It's the springboard for countless sequels, adaptations, and updates. It speaks volumes of Baum that so many different creators have lovingly taken his world in so many different directions.



Back after all these yahrens

Richard Hatch hopes comics, Byron Preiss novel will get 'Galactica' back on screen

By
John Jackson Miller
CBG Associate Editor

There are those who believe that life here began out there...

There are also those who believe that the most expensive science-fiction television series ever made can find new life.

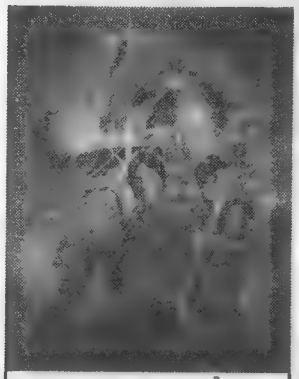
Battlestar Galactica premiered on ABC-TV Sept. 17, 1978, after one of the most lavish promotional campaigns in TV history. Series creator Glen Larson's saga about the last survivors of humanity's interstellar struggle with the mechanoid Cylons scored impressive ratings on its debut night. (Despite its interruption in some time zones by the signing of peace accords between Egypt and Israel!)

The deck was stacked against the ensuing series, however, which lasted only one season (not counting an ill-advised replacement series, *Galactica 1980*). The network stood little chance of recouping the unprecedented expense of the series' special effects in the short term. The fact that the network rushed the series into production without a backlog of scripts also militated against presenting stories with tight continuity.

Additionally, some critics and science-fiction purists were less than kind to the series. "The problem was that these people did not have a heroic mission," wrote SF writer David Gerrold in John Javna's *The Best of Science Fiction TV*. "They were running away from the Cylons — they weren't running *to* something, they weren't searching out something. The starship *Enterprise* always had a bold, courageous, noble mission. *Galactica* was always, 'Run like hell — we're being chased. And that's cowardice. You can't make cowardice noble, no matter how hard you try."

Richard Hatch, who played the lead role of Apollo on the televsion series, said he believes the characters in the series *were* searching for something, and he knows what it is. He and co-author Christopher Golden have brought that search to the pages of *Battlestar Galactica: Armageddon*, an original hardcover novel published by Byron Preiss this July.

Hatch spoke with ***CBG*** at the Comic Con International: San Diego about his book's release and about why a 20-year old TV series is finding new fans not just through syndication, but through new comic-book, trading card, and model releases:



The scene at *Armageddon*

Years — or, if you prefer, yahrens — have passed in the *Galactica* universe when Richard Hatch and Christopher Golden open their new novel, *Battlestar Galactica: Armageddon* (Byron Preiss, 312 pgs., $20). Commander Adama has died and the leadership of the fleet is in question.

There are plenty of complicating matters, however. The Cylons, who were ditched in the fleet's wake years ago, have been tipped to the humans' location by the meddlesome supernatural renegade Count Iblis. Furthermore, Apollo is faced with dealing with a power struggle in the fleet just as he's trying to figure out the legacy left to him by Adama — and generations of Kobollians before.

Battlestar Galactica: Armageddon features a painted cover by Luis Royo and is rich in the kind of *Galactica*-speak once heard regularly on television. In fact, this edition features a three-page glossary, so readers can tell *frack* from *felgercarb*. The definitions for microns (less than a second), centaris (close to a minute), centons (hours), and yahrens (years) probably will come more in handy, however.

(Say, whatever happened to sectons?)

*Richard Hatch signs copies of his **Battlestar Galactica: Armageddon** at the Byron Preiss booth at Comic Con International: San Diego.*

Engineering a revival

***CBG:** How did the book come about?*

Hatch: I was putting together the story ideas for a trilogy of *Battlestar Galactica* movies several years ago. I talked with Universal, and at that time they were not very interested in doing it. They said, "If we wanted to do it, we would do it."

A couple of years ago, the hierarchy changed at Universal Studios. A whole new regime came in that began looking for not only new projects, but regenerating old products. The head of licensing thought *Battlestar* was a very good prospect for bringing back to the market.

She was right. She brought it back. Companies started coming to Universal for licenses for games, toys, and other stuff.

I came to Comicon International: San Diego last year, and Universal was here with a booth. They had been looking for somebody for a while who would do the *Battlestar Galactica* books. Byron Preiss agreed to do them, and they were deciding who they would work with. I was here, we had a conversation, and basically I was open to doing them. I'd been writing the comic book for Rob Liefeld and I'd also been writing for the past several years for many different publications. They asked me if I'd be interested in doing it, and basically we did a three-book deal. *Armageddon* is #1 of three and is co-written by Christopher Golden.

The second one is called *Warhawk*, which brings back the legendary Commander Cain. [The captain of the "other" battlestar, *Pegasus*, was played in the TV-series two-parter "The Living Legend" by Lloyd Bridges.]

I'm hopeful we'll be able to do a lot more. I'm writing a script right now, and there are two companies that are interested in doing a movie or possibly a syndicated series. There's really been a resurgence of interest.

***CBG:** It's been noticeable. I haven't bought a model kit in more than a decade, and then there I was last weekend, building the new Revell-Monogram **Galactica** models, the same ones I had 20 years ago.*

Hatch: A lot of people are looking for them. They can also get them from me, off my web page. The address is *www.pair.com/iwc/RichardHatch*. All of the other *Battlestar Galactica* sites are linked to me. So everything they want to know they can get through there.

Writing *Battlestar*

***CBG:** It's been a while since I've seen an episode, but the book really gets you right back into it.*

Hatch: Doesn't it? We recapture the characters, we recapture the relationships, and we recaptured the theme itself.

***CBG:** You're in a different position than a lot of people writing about licensed TV shows. Whereas other people writing a **Battlestar Galactica** comic book would be doing it with Richard Hatch, Herbert Jefferson, and Dirk Benedict in mind, you're writing a character you've actually played and characters created by people you worked with. Are you visualizing Lorne Greene when you're writing Adama's dialogue?*

Hatch: I was very close with Lorne Greene. During the show, he was like a second father to me, and beyond the show I used to go to all his birthday parties, bar mitzvahs, everything that was going on in his family. He kind of adopted me. I got to know him very, very well as a human being.

When you are writing a show, I write it from an action point of view. I kind of step into the person, step into the characters, and see through their eyes. I don't write it just from a linear, logical perspective — I write it from a "heart" perspective, and knowing your subject well helps.

***CBG:** You certainly have a viewpoint that nobody else would have. I mean, when you say in the novel how uncomfortable the Triad [a sport on the **Galactica**] uniforms are, I believe it — because you had to wear it!*

Hatch: Definitely. When Chris Golden and I co-wrote the story together, we went through weeks of talking about the characters and the qualities and relationships and all this stuff, getting that all assembled and focused.

And we also wanted to, with this book, begin to gather the more consistent lines and foundations for this show, because as you know many people go, "Hey, there's a lot of inconsistancies in *Battlestar*," and there were.

***CBG:** The book really answers a lot of the questions left by the series, things that Glen Larson just didn't have time to address, like where the Cylons came from, etc.*

Richard Hatch's first foray into comics writing came with his three-issue ***Battlestar Galactica: Apollo's Journey*** *mini-series for Maximum Press in 1996.*

Where did you get the answers?

Hatch: When the show began, I didn't know all the answers for sure. But when you're really involved with a series, you begin using your own creative insight to fill in the blanks.

It turned out, as I began to read some of the old books, that much of what I had come up with was correct. So I took the initial premise, the initial characters, the initial story and projected it forward. And not only forward, but backward, going into the mythology of it. I conjectured what I think was Glen Larson's original concept.

Since the story seems to be interpreted in many different ways, I was also taking a little leap of faith in making some of these connections.

CBG: *One of the big things you've cleared up from the series is the issue of how all humanity could belong to the 13 tribes descended from the Lords of Kobol, and yet the* ***Galactica*** *could keep running into humans all over the place.*

Hatch: That's right. I also address what took place back then, their relationship to the Cylons and how they were created, who Count Iblis is, and who the ships of light and ancient forefathers were.

The great thing about this book is it really comes down to the question of we're all trying to answer: Where did we evolve from as human beings? Where was the cradle of humanity? It explores some of those ideas and concepts, and I think that's why many of the fans find it extraordinarily interesting.

CBG: *In resolving a lot of these questions from the series, you really open it up to go just about anywhere. It no longer seems as though getting to Earth is the endgame.*

Hatch: It's like the "*Wagon Train* in space" that Gene Roddenberrry wanted to do with *Star Trek*. "The journey is more important than the destination."

But in this case, I kind of compare it to Moses and the Israelites. Those 40 years out in the desert were really a testing period for the Israeli tribe. In this case, the ancient tribes of Kobol have been cut off from home, thrown out of our homeland, and basically left to wander the stars. Chasing the Thirteenth Tribe, going to find Earth — that's not the only reason for the journey. The journey itself is a growth process. In the course of space, the race of humankind weeds out its probems — all these different personalities and cultures from different planetary systems have to work together. They have to come together as a family before they arrive at their destination. So we tell about the spiritual process.

CBG: *You can begin with a bickering Council of Twelve but, after hundreds of years searching for anything, you're eventually going to have one tribe here.*

Hatch: Not only that, I think that when Adama began to seek after the ancient Kobollians, he began to learn — and fans will see in books two and three

(Continues on Page 50)

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Hatch on *Galactica*

Comic yahrens

With fewer than 50 comic books from two publishers, *Battlestar Galactica* inhabits the middle range among licensed science-fiction adaptations with the most issues.

Marvel's 23-issue run began with a three-issue series adapting the TV series pilot, followed by a two-issue sequence adapting the "Kobol" TV episodes. The original material that followed used those episodes as a springboard: Writers Roger McKenzie and Bill Mantlo sent Adama into a "memory machine" to try to recall the Kobollian glyphs with directions to Earth. The role of Sire Uri was expanded to provide political intrigue. (His comics incarnation looked a lot like the Kingpin).

The title's short run nonetheless outlasted the TV series and included such highlights as Starbuck's forced service as the consort of Eurayle, queen of Scavenge World. In #15's poignant story by McKenzie, Walt Simonson, and Klaus Janson, Boomer learned the sad fate of Adama's wife and others left behind when the fleet escaped.

Rob Liefeld enthusiastically revived the series 15 years later with several limited series from Maximum Press (including *Apollo's Journey* written by Richard Hatch) and backup stories in *Asylum*. These stories advanced continuity by 20 years and dealt with a wide range of questions left by the TV series.

HATCH From Page 49

and in our movie script even more so — that there is a *reason* why we were asked to go in this direction. And there's a certain guidance that's taking place.

There's a greater relationship between the Thirteenth Tribe and this group of humans travelling in space that I can't go into specifically here. Finding the Thirteenth Tribe is part of what humanity needs to do before it finds its destination. I'll throw this little seed out — Earth may have been one of the planets that the Thirteenth Tribe seeded but may not be where they are...

We want to move the focus from finding Earth, although Earth has an important role. But toward the Thirteenth Tribe itself is where we're going.

CBG: *Another topic you touch on is that each of the 12 colonies built one battlestar.* ***Does that mean each battlestar was run by the tribe that built it? The Galactica*** *was built by Capricans,* ***and Adama is Capricans.***

Hatch: Each of those battlestars were monumental engineering projects. Each took the resources of a whole planet to construct. But it wasn't necessarily just that each ship was manned by Capricans or Gemons or whatever. Colonel Tigh is from Leonis. People could end up serving on any one of those battlestars. In fact, it would make much more sense to have it that way, because that way it's a little bit more of a federation, if you want to call it that. Look at *Star Trek*. You have many different species serving together, and it creates a little bit more of a cohesive feeling, with all these various kinds of beings all acting as one.

Television thoughts

CBG: *I'm assuming now that all of the original series is part of the canon, but* ***Galactica: 1980*** *is not a part of it.*

Hatch: *Galactica: 1980* is not as good, but Glen Larson was the first to say it, when ABC brought it back. ABC made two big mistakes. We all made mistakes. ABC's second mistake was it said, "We can do better with *Battlestar*. Even though we have a highly rated show, it costs so much money. We can make more money with a show that has lower ratings, but by spending less money each week, we can make more money." So they crushed the money down, they brought the show to Earth, and they lost the whole theme of the show, the search for the Thirteenth Tribe.

CBG: *It was fun, but even as a kid I could tell it was an attempt to amortize the expenses of the other show. [One celebrated scene, a speculative vision of a Cylon attack on Los Angeles, was nothing more than spaceships matted on model scenes shot for* ***Earthquake*** *— which Lorne Greene was also in. It's a busy SF intersection. Coincidentally, another Greene quake scene got incorporated into* ***Quantum Leap****, created by* ***Galactica*** *scriptwriter Don Bellisario!]*

Hatch: It destroyed the theme of the show, and Glen was the first to say that it was a huge mistake.

The *first* huge mistake though, was taking the original show off the air when it had much higher ratings and there were such marketing possibilities, ancillary product opportunities.

CBG: *It's one of the few science-fiction series of the 1970s that still has a following.*

Hatch: I don't think there's ever been a science-fiction show that only did 23 hours of programming that stayed in syndication for so long.

CBG: *There's still a* ***Doctor Who*** *market, but there are hundreds of hours of it.*

Hatch: And we were the highest rated network science-fiction series of all time.

ABC didn't know that. People didn't realize how well we did, and let me just tell you just a few things about that. We had a show that was never supposed to be a TV series. It was supposed to be a seven-hour mini-series.

A full TV series correctly takes at least six months to a year of preparation, because you have to have enough scripts together, and, especially with a science-fiction show, you need time to prepare for the special effects. It takes time to prepare for those shots.

We shot halfway through the first movie, and ABC came in and said it now wanted us to come in and do a series. Glen Larson said, "Push it back nine months. Give us time to prepare for it. Give the special-effects lab time to set up and shoot some of the shots." We didn't have time to do anything! So we worked in a state where we were already behind the gun, didn't have scripts prepared, didn't have the special effects done, and so everybody was behind schedule working 18 hours a day, seven days a week, and *still* we didn't have enough time.

So everything that could go against a show was against us. Plus, a first year for any show is a crisis. Nobody knows what the weaknesses and strengths are, whom to play to. They're all in a quandry as to which diretion to go.

I have a certain poignant love affair for the show. I feel like it has not been given its due.

Comics in your future

While Hatch and others clearly envision future comics voyages of the *Galactica*, details for the series' immediate future are still being sorted out. Even as sources at Awesome (formerly Maximum) said the company is examining its options regarding publishing future *Galactica* comics, Hatch said other companies are interested in the rights, as well. As always, look for updates in ***CBG*** as news develops.

In any event, Hatch returns to comics racks this month with the first issue of *The Drakkon Wars*, a non-*Galactica* science-fiction series from Realm Press co-written with series artist Chris Scalf. "It's really very intense," Hatch said of the title, which Scalf said will strive for realistic SF imagery.

"Let's face it," Scalf said, "one of the main reasons we all watch *Star Wars, Independence Day,* and *Battlestar Galactica* is to see the visually stunning special effects. In comic books, the task of visually taking you there becomes a more difficult one. Because most comic books are done in a 'line art' cartoon style, it is nearly impossible to depict awesome special-effects scenes; that's why we're giving readers fully painted, realistic looking artwork that will blow them away!"

The Drakkon Wars #1 is priced at $2.99 and ships in October from Diamond Comic Distributors.

A growing galaxy of *Galactica* merchandise

Quite a bit of new *Galactica* merchandise has been added over the past few years to what's already out there. Here's a by-no-means-exhaustive glimpse at some of the items you may not be aware of:

• **Trading cards** featuring new *Galactica* art became available from Dart Flipcards in 1996. The 72-card set included 25 conceptual drawings used in pre-production of the TV series. Chase cards included six gold-foil cards and four jumbo cards. The original 132-card set released by Topps in 1978 now goes for $40, according to *Sports Collectors Digest*.

• **New toys** became available from Trendmasters Inc. last year, coinciding with the new comic book releases from Maximum Press. These action figures and vehicles were based on Liefeld's new designs for the comics series.

If you're looking for the original Mattel toys, good luck. The Cylon Commander and Lucifer action figures alone may run you $110 apiece, according to Krause Publications' latest *Toys and Prices* guide.

• **Original models** from Revell-Monogram are now on retailers' shelves. The packaging is new, but the molds are the same ones used for the models in their original release in 1979. The rubber-band powered projectile launchers are missing from the Colonial Viper and Cylon Raider models, but you can still see where they hooked onto the original mold. (A hubbub surrounded projectile-shooting *Galactica* toys in the late 1970s: It was over the Mattel Viper and Raider toy vehicles, not the models.)

The battlestar model comes with decals for half the fleet: the battlestars *Galactica, Pegasus, Antantia, Rycon, Columbia,* and *Pacifica*. The thinking is obviously to get you to buy more than one, which many collectors do. The cheap way to go, obviously, is to label the port and starboard sides differently!

The most expensive of the models, the Cylon Basestar, is actually the simplest, with four basic parts and a few trim pieces. Its simple shape provides a very good test case for modellers experimenting with fiber optic kits.

These models are among the most popular *Galactica* items: Retailers responding to *Comics Retailer*'s "Market Beat: Models" survey for August ranked it their #1 model line for the month. Given that many fans moved directly from *Baa Baa Black Sheep* to *Galactica* in the fall of 1978, it's little wonder the aerodynamic Vipers appeal to the model-making set.

• If you're looking for a Galactica item with some real trivia value, you might try this "non-item." In 1978, Mattel developed a *Galactica* game for its Intellivision video game system, then the best system of its day. According to the Blue Sky Rangers design team, Mattel passed on the *Galactica* license but left much of the game — including the box art — intact. The game, in which three squadrons of three fighters each defend a base ship against attack from waves of fighters visually identical to Cylon Raiders, leaves little doubt as to its source of inspiration.

It is, additionally, a good game.

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FANDOM FRIENDSHIPS

as told to SHEL DORF

John Field 'inspects' his friendship with Robert Shayne

When people put on fan conventions, I recommend they hire John Field to run their film programs. Field has more than 20 years of experience entertaining thousands of "those wonderful people out there in the dark."

The following exchange highlights one of his greatest fan experiences.

John Field

Field: Back in November 1983, I was helping to promote a Superman convention. One of the guests was 83-year-old Robert Shayne, who played Inspector Wm. J. Henderson on the George Reeves television series. I'd been a fan of the show and very much wanted to meet him. Jim Hambrick, who now runs the The Superman Museum in Metropolis, Ill., asked me to be Bob's host.

Dorf: *Was he impressed that a group of fans cared to honor him for work he'd done so long ago ?*

Field: He had never done it before. He'd been getting fan letters for years but had no idea there was a group which formed to honor an actor from a series which had meant so much to them in their youth.

Dorf: *What were your responsibilities?*

Field: I wrote his biography, took some episodes of the show I had on film, and put together some of the sequences he was in. We had about 100 people attending our first presentation, and I introduced myself to him, telling him how I'd specialized my enthusiasm for this TV show. He was impressed with my knowledge.

I'd bought a book called *Superman — Serial to Cereal* and learned that his favorite episode was "Peril in Paris" (Episode #69), where he played a French inspector. He loved that role, because it gave him a chance to do something other than the Inspector Henderson role. I showed a clip, and the audience loved it!

Dorf: *You mentioned his wife was with him. What was her reaction?*

Field: She loved it, too. Betty Shayne was considerably younger than Bob when they married. She told me that, since he took care of her for so many years, it was fitting she cared for him in his declining years of ill health. She said that the best therapy she could imagine was going to these shows and making convention appearances. He got standing ovations in New York and L.A. He loved it! After the first San Diego Comic-Con he said jokingly, "I never met more whackos in my life!"

Dorf: *Getting back to that first show he did, how did you continue the friendship?*

Field: I asked for their phone number, called them, and was invited to visit them. I brought the photo album of Superman photos I'd collected over the years. Bob had never seen most of them before. I flipped through the book and described each episode, including the dialogue! I'd seen them so many times.

He broke out laughing and said, "How do you know this? — or, more importantly, *why* do you know this?" From that point on, we were the best of friends.

Dorf: *Pros often see the work quite differently from us fans. How did he view his work on the* ***Superman*** *TV show?*

Field: He said he was a "day player." They got only $50 to $100 a day, depending on what they did. Sometimes it was less than that. It usually wasn't enough to pay all the bills, so he sold insurance, too.

Dorf: *Did he get residuals?*

Field: He did — but only for the first three airings. Then it was over. The series made millions for Warners television syndication through the years. He mentioned that he'd cut up the old scripts and made them into note pads, because he felt they had no value. So every time I came across an original script I photocopied it for him. The only thing he kept from the show was his original Inspector Henderson hat, which is now in the Metropolis museum.

Dorf: *Did he have any stills?*

Field: Better than that. One day Betty came to a location shoot and took photos with her Brownie camera. It was the episode, "The Man Who Could Read Minds," and she took shots of George, Jack, Noel, and Bob. She still has those, and, of course, they are invaluable. That day they had their little son, Bob Jr., with them. George Reeves loved kids and he had Western Costume make up a miniature Superman outfit for Bob Jr.

Dorf: *Tell us about Bob Jr.*

Field: I never met him. Sadly, he had died shortly before I met Bob. It was his son's death and Bob's grieving which brought on a stroke. Their only surviving child is their daughter, Stephanie. Betty told me that Bob Jr. wore that Superman costume until it was in tatters. Then they cut out the "S" and saved that until one of his playmates stole it!

Dorf: *Did Shayne have a close friendship with George Reeves?*

Field: Well, I have one photograph. He said that George remembered everyone's birthday on the show and would always order a large cake and they would have cake on the set that day — and there's a shot of Bob from '56 with his arm around George, and they're looking at this big cake. And on the cake is a wonderful drawing of Bob pulling his gun as Inspector Henderson and Superman flying down to capture the crooks.

Bob said that in the mornings he and George would get together in George's dressing room and go over the script. George had a photographic memory and only had to look at it once and he'd be set to go. Bob was called "One Shot Shane" in the industry because he never flubbed his lines, he was always prepared — which he learned from his New York stage days.

They would socialize off the series, they would have barbecues at George's home.

Dorf: *How did you keep the friendship going after your first visit?*

Field: I kept in touch with him and explained I was doing a special film presentation at The San Diego Comic-Con in 1986. The con had no guests from TV shows, so I asked if they would invite Bob. He was 87 years old at the time but looked much younger. It wasn't easy. Someone said, "Why can't we get Lois Lane or Jimmy Olsen?" I held up a still of him with George Reeves. Anyway, Bob made it that year and everyone loved him. He had a bit of arthritis and couldn't shake hands all day with one hand so he did it with the other.

He signed stills for people and he turned out to be a popular guest. At the banquet he was the recipient of an Inkpot award. In his acceptance speech he said, he'd never received an Academy Award so he said that the Inkpot would be his Oscar.

Dorf: *Things like that are so important to* ***Fandom Friendships****. It's up to the fans to honor people Hollywood has treated so casually. My personal beef is that the business people take all those millions of dollars out of the industry and put so little back in. There is a lot of reform needed.*

Field: He also did commercials, which paid better. He told me that he'd often go out on interviews and some 20 year-old who'd just graduated from UCLA would ask, "What have you done lately?" He'd pull out his portfolio. He'd done industrial commercials, *etc.*, as far back as the 1930s. He once played a grandfather in a Jell-O commercial. He got residuals on some of that work up to the time of his death.

Dorf: *You told me he lived in Toluca Lake (where Bob Hope lives). Did he travel much?*

Field: Well, we did the Florida convention together. Kirk Alyn was also a guest. They had fun joking around. Kirk would say, "Hey, that Reeves guy was an impostor! I'm the real Superman."

Dorf: *I don't remember an Inspector Henderson in the Kirk Alyn films.*

Field: No, Inspector Henderson was made for the TV series and it carried over into the comics and they had an Inspector Henderson in the first season of *Lois & Clark, The New Adventures of Superman* (which

(Continues on Page 54)

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1 G $14

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15 VG 20
47 F- 18

GANDY GOOSE
6 F 12

GARRISON'S GORILLAS
2 F/VF photo cover 10

GASP (ACG)
1 F 25
2 F 10
4 F+ 15

GAY PURR-EE
NN F/VF 18

GENE AUTRY COMICS
5 G 17
14 VG 22
18 G+ 17
23 VG 20
27 VG 20
34 G + ... 14
38 G 9
62 G- 5
67 G 6
69 G- 5
70 G+ 9
71 G+ 9
73 G+ 9
85 F 13
87 G 5
96 G 5
99 VG 8
104 G 4
111 VF Last Photo Cover 20

GENTLE BEN
4 F photo cover 8

GEORGIE (TIMELY)
16 G 10

G.I. IN BATTLE (AJAX)
7 F- 8

G.I. JOE
11 F 24
11 VG 16
14 F 22
20 F 15

GIGGLE
15 G 8

GO-GO & ANIMAL
5 VG 10
7 G 6
10 VG 6

GOLDEN ARROW
3 VG/F 62
6 F 90

GOLDEN LEGACY
2 1967 VG/F 5

GREAT ACTION COMICS
1 VF + ... 30

GUADALCANAL DIARY
One Shot Scarce 1943 Fr/G 30

THE GUN THAT WON THE WEST
G Late 50's? 10

GUNSMOKE
6 G 14
9 (Dell) VF photo cover 42

GUNSMOKE WESTERN (ATLAS)
75 F 9

HAPPY RABBIT
47 VG 9

HARVEY HITS
3 G Richie Rich 70

HAUNT OF FEAR
5 VG 100
8 G- 28
9 G- 28
17 VG 50
23 Fr 11

THE HAWK
10 VG- 15

HEE HAW (CHARLTON)
1 VG/F 12
2 VG/F 7

HELLO PAL
2 F- Charlie McCarthy photo 180

HERBIE
2 F 35
3 VG 21

HEROIC COMICS
37 G/VG 10
68 G- 5

HOMER THE HAPPY GHOST
5 G 12

HOPALONG CASSIDY
16 VG 27
19 F 40
19 VG/F 36
22 G 11
45 G 10
46 G+ 16
48 VG+ 18
49 VG 19
50 G 10
53 G 10
55 G 8
59 G 8
60 G+ 9
75 G+ 9
93 G/G- 10
96 G- 9
133 F 23

HUMAN FLY (IW)
1 VF/NM 30

HYPER MYSTERY
2 G+ coverless 60

I LOVE LUCY
19 VF photo cover .. 60
24 VF photo cover . 60
25 VF photo cover .. 60
27 VF photo cover .. 60
28 F+ photo cover 50

I SPY
2 VF photo cover . 60
4 VF+ photo cover 70

IN SEARCH OF THE CASTAWAYS
VF photo cover 40

INCREDIBLE MR. LIMPET
NM VG 15

THE INVADERS
1 VF photo cover 40
3 F photo cover 12

IT REALLY HAPPENED
8 G 20

JACE PEARSON'S TEXAS RANGERS
20 VF photo cover .. 24

JACK ARMSTRONG
7 Fr 7

JET FIGHTERS
6 VG + ... 14

JET POWER (IW)
2 VG/F 10

JETSONS
1 F- Charlton 15

JIGSAW
2 VG 8

JIMMY WAKELY
2 VG Photo Cover ... 80
11 G- 24

JOE PALOOKA
38 NM+ 40

JOE YANK
6 G (#2) 9
11 F 12
14 G 4

JOHNNY HAZARD
8 VF 45

JOHNNY QUEST (GK)
1 VG 75

JUSTICE TRAPS THE GUILTY
41 VG 10
86 VG+ 10
90 VG/F 12

KA'A'NGA
1 (IW) VF 20

KATY KEENE
Annual #5 VG/F 60

KID COLT OUTLAW
5 G/VG 42
11 VG/F origin 55
72 F + ... 22
80 F 15
87 F 22
105 VF 20
110 F 12
112 F- 10
113 F 12
114 F+ 16
114 F 12
115 F+ 16
116 F/VF 18
116 VG/F 9
117 VF- 20
117 VF 20
118 F+ 16
119 F/VF 16
120 F/VF 16
120 F 12
121 F/VF Iron Mask 16
122 VF 19
123 VF 19
125 VF+ 20
128 F/VF 16
129 F/VF 16

KID COWBOY
4 Fr/G 5
13 G/VG 9

KID SLADE GUNFIGHTER
7 VG scarce 16

KING OF THE BADMEN OF DEADWOOD (AVON)
NN VG + ... 33

KING COMICS
64 F name 60
64 VG 50

KING SOLOMON'S MINE (AVON)
NM VG- 95

KRAZY KROW (TIMELY)
1 F 8

LASH LARUE WESTERN
6 VG 54
23 G- 12
31 VG 24
38 G 12
45 G+ 16
65 VG/F 21

LASSIE (DELL)
47 VF photo cover .. 11
48 VF photo cover . 11

LAUGH
48 G 9
57 VG 15

LIFE OF TOM MIX
1933 G (Giveaway) Rare 75

LIL' ABNER
63 G- 15

LITTLE ARCHIE IN ANIMAL LAND
1 VG 30

LITTLE EVA (IW)
1 F 6

LITTLE LULU (DELL)
49 NM+ 69
55 NM+ 69

LITTLE LULU IN PARIS
1 Gold Key NM 120

LITTLE ORPHAN ANNIE
Pop Wheat NM 15

LITTLE ROQUEFORT (PINES)
10 F 12

THE LONE RANGER
3 12
27 VG 21
40 VG 15
41 VG 15
47 F 19
50 VG 13
51 F + ... 29
60 VG 14
77 F 16
88 F 16
89 F 16
103 F 16

The following all have Clayton Moore photo covers

115 F+ 55
115 VG 21
116 F 30
120 F 30

MAGIC COMICS
30 G 30

MAGNUS ROBOT FIGHTER
1 VG+ 125
2 VG 40
2 VG 40
2 G 20
3 VG/F 45
3 VG/F 45
3 G 20
4 G 12
5 F/VF 40
5 VG 22
6 VF 70
6 F + ... 40
6 F 33
6 F 33
6 VG/F 25
6 VG/F 25
7 VG 22
7 G 11
8 VG 22
8 VG 22
9 VG good story 22
9 VG 22
9 G 11
10 F/VF 45
10 F 35
11 VF good story .. 45
11 F 25
11 F 25
11 VG 15
12 F/VF 32
12 F 25
12 VG 15
13 VF/NM 60
13 F 25
14 F 25
14 VG 15
14 G 7
15 VF 45
15 F + ... 30
15 F 25
15 F- 20
15 VG/F 18
15 VG 15
16 VF- 40
16 VG 15
17 F/VF 32
17 VG+ 18
17 VG+ 18
17 G 7
18 NM 75
18 NM w/15 cent price sticker 50
18 VF- 40
18 VF- 35
18 F 25
18 VG 15
18 VG 15
19 VF/NM 60
19 VF 45
19 VF- 40
19 F 25
19 VG/F 18
20 VF/NM 60
20 VG+ 18
20 VG 15
20 VG 15
21 VF/NM 40
21 VG 12
22 VF origin 15
25 F 15
26 VG 10
27 NM 40
28 F 15
31 VF 20
31 VF 20
31 F + ... 15
34 F 10
36 VG + ... 8
38 VG 7
43 VG + ... 8
45 F 10

MALU
1 Fr 6

MATT SLADE GUNFIGHTER (ATLAS)
1 G/VG scarce 22
3 G/VG 18
4 G/VG 18

MIGHTY COMICS
45 VG 8

THE MIGHTY CRUSADERS
1 F 19

MIGHTY MIDGET COMICS (FAWCETT)
Balbo 12 VF 30
Bulletman 11 VF 60
Commando Yank 12 VF- 30
Golden Arrow 11 VF 50
Phantom Eagle 12 F+ 30
Spysmasher 11 VF .. 60

MIGHTY MOUSE (PINES)
27 VG- 10
80 F 20

MILITARY COMICS
31 VG- 80
38 VG 95

MIRACLE COMICS
4 F w/tr 350

THE MISADVENTURES OF MERLIN JONES (GK)
5 photo cover 20

MOD SQUAD
2 F+ photo cover 7
5 F+ photo cover ... 15
6 VF photo cover 10

THE MONKEES
2 F + photo cover ... 30
7 F + photo cover .. 30
11 VF photo cover ... 30

MONTE HALE
37 VG 22
65 F 25
83 G/G- 10

MONTE HALL OF THE U.S. MARINES
1 VG 20

MOTION PICTURE COMICS
112 VG 27
113 F 32

MOVIE LOVE (FF)
1 VG/F 45

MY LITTLE MARGIE
4 F+ 1954 photo cover 18

MYSTERIOUS STORIES
6 VG- 20

MYSTERIOUS SUSPENSE
1 VG+ Ditko 15
1 VG+ 15
1 G+ 9

MYSTERY TALES (SUPER)
17 VG 8

THE NAKED PREY
F photo cover 25

NAVY COMBAT (ATLAS)
14 G+ Tomes 8
17 VG 12

NAVY HISTORY & TRADITION
F+ 1817-1865 22

NAVY TASK FORCE
6 G+ 5

NEW FUNNIES
183 VG/F glossy white pages 7

THE NEW PEOPLE
1 VF photo cover 20

NYOKA
13 G- 15
22 G 10
70 F 15

OPERATION SURVIVAL
1957 G+ (Al Capps) 15

OUR FLAG COMICS
2 G- 1st app. the flag rare 350

OUT OF THE NIGHT
1 F/VF 170

THE OUTLAW KID
7 VG/F 25
11 VG 12
14 G 6
17 VF 32

PARAMOUNT ANIMATED
6 VG 16

THE PARTRIDGE FAMILY
14 G+ 8
15 G+ 8

PAT THE BRAT
1 Fr/G 10

PAUL TERRY'S COMICS
104 G 8

PAWNEE BILL
2 G 8

THE PEACEMAKER
1 VG 8

PEP COMICS
15 Fr/G 60
95 VG+ 20

PICTURE NEWS
V1 #9 F 45

PICTURE STORIES FROM SCIENCE (EC)
2 G/VG 30

PLANET
18 G 200
51 Fr/G 45

PLASTIC MAN
62 VG 44

POGO
Pogo Parade F nice 110
5 G/VG 40
8 VG+ 60
13 F 60

POLICE TRAP (SUPER)
17 VG 9

POPULAR COMICS
19 G 2 Panel Out 30
61 F- 80
62 VG + ... 80
75 VG/F 60
77 VG+ 110
78 VG/F 60
81 F 100
84 F 100
85 F 100
96 F 80
129 VG/F Felix the Cat 21

PRIZE COMICS - WESTERN
81 NM- 75
98 F 33

RACKET SQUAD IN ACTION
25 VG 19

RAWHIDE
01-684-208 15 cent scarce Last Dell Clint Eastwood photo cover VG ... 55

RAWHIDE KID (ATLAS)
33 F 25
35 F/VF 40
37 F/VF 40
37 F + ... 37
38 F + ... 50
39 F 30
40 VF 50
41 F/VF 40
41 F 30
42 VF- 38
44 F/VF 40
45 F 28
46 F/VF 40
46 F + ... 35
49 F + ... 20
50 F + ... 20
65 F 15

REAL CLUE CRIME STORIES
V3 #4 VG. 16

REAL HEROES
7 F 40

REAL LIFE
27 F sm p.o. 40

REAL WEST ROMANCE
4 NM 100

RED MASK
52 VG 29

REGGIE COMICS (MLJ)
1 G 1950 60

REX HART
7 G 20

RICHIE RICH
25 G + ... 17

RIN TIN TIN
16 VF/NM phtoo cover 35
24 VF/NM photo cover 30
28 VF/NM photo cover 30
29 VF/NM photo cover 30
30 VF/NM photo cover 30
32 VF + photo cover 30

RING OF BRIGHT WATER
VF photo cover 25

RINGO KID (ATLAS)
17 VF 29
17 VG+ 17
18 F 22

ROBIN HOOD (CHARLTON)
37 F 20
1 G (I.W.) 7

ROBIN HOOD COMICS (DOUBLE AA)
31 VG+ Canadian Not in Guide 40

ROCKY & HIS FIENDISH FRIENDS
2 VG+ 30

ROCKY LANE WESTERN
1 G- 70
16 VG 30
24 G 12
53 VG/F 25
67 F British ed 21
77 F 21

ROD CAMERON WESTERN
1 G- 35
7 Fr/G 12
9 Fr/G 12

SGT. BARNEY BARKER (ATLAS)
2 G Scarce 15

SCHWINN
Giveaway 1950's 10

SEA HUNT
4 VF photo cover ... 40
5 VF/NM photo cover 50
6 VF photo cover .. 40
10 F photo cover .. 34
13 VG photo cover .. 22

77 SUNSET STRIP
1 G- 10

SHADOW (ARCHIE)
1 VG 10
2 VG+ 8
2 VG- 8
3 VG 9

SHOCK SUSPENSE STORIES
1 F/VF 350
12 VG 54
15 VG- 25

SIX GUN HEROES
8 G 13

SMILIN JACK (DELL)
3 VG/F 7

SOLDIER COMICS
6 F 10

SPACE FAMILY ROBINSON (LOST IN SPACE)
3 G 8
6 VF- 25
12 VG 8
12 G- 5
17 VG 10
22 G 5
23 VG 10
23 VG 10
25 VF 25
26 VG/F 12
26 VG/F 12
27 F 15
28 G 5
29 VF 25
29 VG+ 12
30 VG+ 12
32 VG 10
33 F 15
34 VG 9
25 VF 25

"LOST IN SPACE" TITLE CHANGE FROM HERE ON
44 VF 15
49 VF/NM 18

SPARKLER
22 VG 55

SPEED COMICS
1 VG coverless, no cntrfold 120

SPIRIT (FICTION HOUSE)
2 VG 60

SPORTS ACTION (ATLAS)
14 VG+ Obscure ... 40

SPY HUNTERS
17 VG 12
22 VF 40

STAR TREK (GK)
2 G/VG 45
3 VF 160
4 VF 160
4 G+ photo cover .. 36
F VF/NM 180
5 VF w/name inside, photo cover 100
6 VF- 140
6 VF 110
7 F 60
8 F- 90
8 F + ... 80
9 VF 95
10 VF 75
10 VG 20
13 VF- 45
15 VG 20
16 F/VF 40
17 F/VF 40
20 F/VF 40
20 G- 8
24 VF 16
25 F 24
34 VF 30
40 VF 30
52 F + ... 15
53 VG 8

STRAIGHT ARROW
4 VG 32
5 VG 32
11 VG 32
14 G 12

STRANGE JOURNEY
G 200

STRANGE PLANETS (IW)
1 VF/NM 60
9 NM 90

STRANGE WORLDS (AVON)
1 VG 120

SUB-MARINE ATTACK
V2 #15 F + ... 12

SUMMER FUN
2 F+ sm. st. 99

SUPER COMICS
28 G + ... 50

SUPER DUCK
13 VG 13
57 G 9

SUPER MOUSE
44 VG 8

SUPERIOR STORIES
4 VG Texas Rangers 17

SUZIE (MLJ)
64 VF- 42
65 VF 50
66 G + ... 14
97 F + ... 30

TALES FROM THE CRYPT
38 VG 66
39 G 35

TALES OF THE MARINES
4 G only issue 7

TARGET COMICS
V6 #4 VG 15
V6 #8 G 15

TARZAN
41 VF photo cover .. 45
104 F + photo cover 12
108 VF photo cover 20
109 VF photo cover 20

TARZAN'S JUNGLE ANNUAL
4 VG/F 1955 16
6 F 20

TEEN CONFESSIONS
37 F Beatles (Logo gone) o/w 10

TEEN IN
Summer Issue VG/F 10

TENSE SUSPENSE (FAGO)
2 F- 20

TERRY AND THE PIRATES
15 VF w/sr. 40

NEW TERRYTOONS TV TIME
1 VF/NM 40
2 F/VF 22

TEX MORGAN (TIMELY)
7 F 45
9 VG/F 36

TEX RITTER
3 G 21
3 Fr/G 15
4 Fr/G 15

TEX TAYLOR (ATLAS/MARVEL)
6 F/VF photo cover 50

THIS IS WAR
8 VG 8

THREE DIMENSION COMICS
V1 #2 Mighty Mouse VG no glasses 35

THREE STOOGES (DELL)
F.C. #1043 (#1) Fr 12
6 G+ 12
8 G+ 12
9 G+ 12
11 F/VF (GK#3) photo cover 29

THRILLING COMICS
76 G + ... 15

THUNDER AGENTS
1 F 55
1 VG/F 45
4 NM 80
7 VG/F 15
7 VG/F 15
8 F 19
11 F/VF 20
16 F/VF 16
17 VG 10
18 F 15
20 F 12

TIM HOLT
3 G+ 33
6 VG 58
6 G- 25
10 G 15
19 G+ 16
19 G+ 16
20 G 14

TIP TOP COMICS
55 VG 65
68 VG 50
106 F 24
106 VG 20
110 VG 15

TIPPY TEEN
16 VG Twiggy 10
21 VG 10
Special Collectors Ed. F 10

TOM & JERRY FUN HOUSE (GK)
1 VG 10
2 F 16

TOM MIX COMICS
9 VG- Ralston 100

TOM TOM
1 F 6

TOP JUNGLE COMICS (IW)
1 VF 25

TOP NOTCH LAUGH COMICS (MLJ)
42 VG/F 70

TREASURY OF HORSES
1 7

TRUE AVIATION PICTURE STORIES
7 F 1944 28

TRUE COMICS
21 VG 15
25 VF 30
49 G 10
51 F 20
52 G- 8
56 G 10
68 F + ... 20
74 VG + ... 15
75 VG+ 15
75 VG 12
77 VG+ 15
78 VG/F 10
80 VG/F rare 40
81 G+ Red Grange 25
82 VG + rare 40

TRUE SPORT PICTURE STORIES
6 VG w/coup. out bc 4/1942 12

TRUE STORY OF SMOKEY THE BEAR
1959 VG + ... 10

TUFF GHOSTS
1 VG 16

TUROK SON OF STONE
1 F+ (Giant) has cover from Turok #11 40
1 G+ (Giant) 15
4 G 35
11 VG+ 28
15 F/VF 40
17 F + ... 38
18 F+ 38
21 VG+ 22
21 G+ 9
22 VF+ 75
25 VG 15
25 G 8
28 F+ 45
29 F/VF w/1" tr. 45
30 VF 1st Gold Key .. 75
30 F/VF 50
30 F 40
30 F 40
31 VF 60
32 VF 60
32 F 25
32 F 25
33 F 25
34 VF 60
34 F/VF 35
36 VF+ 70
37 VF + ... 70
37 F 25
38 G 7
39 VF/NM 80
40 F 25
41 F 25
41 VG 12
55 F 12
64 F+ 12

TV SUPER-HEROES (HANNA-BARBERA)
4 F+ 38
5 F+ 38

12 O'CLOCK HIGH
2 VF+ photo cover 20

TWO-FISTED TALES
39 G- 10

TWO GUN KID
17 G 12
19 VG+ 30
26 F 33
65 F + ... 20
66 VF 25
67 F 10
69 F + ... 20
69 F 10
71 F/VF 20
73 F 12
74 F 12
76 F Kirby 12
79 F/VF 20
80 F + ... 20
81 F 10
83 F 10
84 F/VF 20
86 F 10
88 F 10

TWO GUN WESTERN 1ST SERIES
7 G 15

TWO GUN WESTERN 2ND SERIES
9 VG 19

UNCLE SAM
2 F- 450

UNDERWORLD CRIME
3 VG 22

UNEARTHLY SPECTACULARS
2 G 7

U.S. AIR FORCE
1 VF 30
1 VG 10
18 VG 4

U.S. PARATROOPERS (AVON)
4 F 25

U.S. TANK COMMANDOS
8 VG (I W.) 9

VAULT OF HORROR
28 VG + ... 55
29 F 75
32 VG/F 60
32 F 65

VOYAGE TO THE DEEP
2 VF photo cover 15

WALT DISNEY'S
"Christmas Parade" (1 GK) NM 60
"Silly Symphonies" 8 (Dell) VG 18
"Sword in the Stone" VG/F 16
"Uncle Scrooge & D.D." (GK) 1 VG/F 20
"Best Of U.S. & D.D " (GK) 1 VG 14
"Best of D D & U.S." (GK) 2 F 15
"Vacation Parade" 4 G 8

WALT DISNEY'S COMICS & STORIES
52 G 28
74 G+ 20
94 G- 7
125 G+ 10
138 VG/F 13

WAMBI
8 (IW) VF 20

WAR BATTLES
8 F 15

WAR GODS OF THE DEEP
F+ photo cover 11

WAR HEROES (ACE)
6 G 7

WAR STORIES (FARRELL)
1 G- 15

WARFRONT
2 VG 10
7 G- 5
12 F 9
21 G 4
31 F + ... 8
32 G- 4

WEB OF MYSTERY
2 F + ... 60

WEIRD FANTASY
15 (1950) G 55

WEIRD SCIENCE
17 G/VG 50
20 F 125

WESTERN ADVENTURES
6 VG 18

WESTERN COMICS
68 VG 17
78 F 25
80 F + ... 35
81 F + ... 35
82 VG + Grey Tone cover 24

WESTERN FIGHTERS
V3 #4 G 6

WESTERN HEARTS
4 VG/F 27

WESTERN HEROES
95 G + ... 15

WESTERN KID
5 G 9

WESTERN OUTLAWS & SHERIFFS
60 VG photo cover .. 40

THE WESTERNER
28 G. 7

"WHAT IF THEY CALL ME CHICKEN"
1970 Anti Drug Give-away VF/NM 20

WILBUR (MLJ)
9 G- 11
30 F + ... 25
39 G 7

WILD BILL HICKOK (AVON)
4 G 6
4 G 6
18 VG 10
21 VG 10

WILD WESTERN (ATLAS)
30 G- 9

WINGS
5 Poor rare 30
65 VF W/2 tears 50
70 VF 85

WOODY WOODPECKER
"Back to School" 3 VG 14
"Back to School" 3 G- 6
"Adventure Comics" 74 (#2) F 12

WYATT EARP (DELL)
7 VG 10
10 F 15
12 F 15
13 F 15

THE YOUNG REBELS
1 VF photo cover 10
1 F 10

YOUNG KING COLE
V1 #2 F 30

ZORRO
1 F 32
2 VF 25
4 F 15
5 NM 40
8 VF 30

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Fandom Friendships
From Page 52

is, by the way, the second *New Adventures of Superman*, because the animated series of '66 was the first one that was called *The New Adventures of Superman*).

So Richard Belzer played Inspector Henderson in one episode of *Lois & Clark* that I saw, and Betty saw it and said it was interesting. Bob had to gray his temples, which weren't gray, in order to look a little older than George Reeves. When Betty saw that she said, "I'm glad Bob's not around to see Richard Belzer playing Inspector Henderson."

Dorf: *So how was the reception in Florida?*

Field: Florida was great, and we did a talk-show radio program. I said, "I have a radio show lined up for you, Bob. Would you like to do it?"

And he said, "Oh, sure, it would be great." So he got to the radio station, and Betty said, "How long is the show?" It was a three-hour live broadcast, and Betty went, "Three hours? Bob will never have that many stories to talk about."

And people just kept calling — and I have this all on audio tape — and people called just exuding the biggest love that I've ever heard for the man.

And we had a trivia quiz. The radio host was an old movie fan and he was going nuts over Bob. The show went very well. After Bob died, Betty told me that I'd added to his longevity by getting him these convention appearances. That was the most beautiful gift I've received. Betty said that they felt God gave them a second son after Bob Jr. died. I was the only non-family member who was invited to Bob's funeral. And I broke down emotionally — really lost it.

Dorf: *At these convention appearances, what did the fans usually ask?*

Field: The #1 question was, "How did George Reeves die?" That was always #1. The others included: "What was George Reeves like?" "What did he get paid?" "How long did it take to film an episode?" "What were his favorite episodes?" They always asked about *The Neanderthal Man* — a movie he did during the run of *Superman* where he played a scientist who injected himself with prehistoric blood and turned into a Cro-Magnon man — and his other movie roles. He played opposite Sidney Greenstreet and Peter Lorre in *Three Strangers*, *I Ring Doorbells*, a little PRC program that was really cute. Just a lot of really fine performances.

Dorf: *And he enjoyed this exchange.*

Field: Absolutely, he never got tired of it and I always was learning new things. I at least have a documentation of every appearance he did on audio tape, if not video, also, but you could tell there was a certain inner glow, especially from an actor innately a ham, anyway, to be before the public that late in life

Coincidentally, Bob's recognition in his later years, gave him the role of Reggie the Blind Newsman in *The Flash* TV series. So he started television with Superman and he ended up with The Flash.

Dorf: *So fandom made him more visible.*

Field: Fandom made him visible. In fact, when he went in for his interview there were about 20 old men to play the part of Reggie the News Vendor, and, when Bob popped a photo of himself and George Reeves down on the desk and the guy looked up and said, "Oh, my God, it's you," and called in the other people in the office to meet him, he knew he had the role.

Dorf: *What were the circumstances of his death?*

Field: Bob's passing? He'd always gotten up every morning turning to Betty and saying, "What's on tap today, dear?" He wasn't feeling that well, particularly not well one day and he went in for a check-up and he had cancer throughout his body and hadn't known and it had metastasized to his bones.

So they checked him into the Motion Picture Country Home where all his medical care and his room and board were paid for from a fund that every actor pays into as part of their paycheck. Basically, little by little, he just lost to the cancer. He told me something very interesting: that when he was in the doctor's office and the doctor told him it was cancer, he said, "I never thought that was going to get me." He thought old age was going to get him.

Dorf: *What was his diet like? Were the Shaynes into health foods?*

Field: Each time I visited them there were always fresh vegetables, chicken, *etc.*

Dorf: *In summing up, is there one story that is special to you?*

Field: There's one story I can tell you from the Motion Picture Country Home — there's actually about three or four but I'll give you this one now.

I was sitting with Bob outside; he was in his wheelchair, and we were enjoying the weather — it was kind of breezy, it was a little cool — and Bob said, "Well, I never thought I would die here," and I said, "You are not going to die here."

And he said, "What do you mean by that?"

And I said, "Well, you are going to live forever! Bob, almost every day in some part of the world the *Superman* series is playing, and you are standing right next to George Reeves, fighting crime, and in some old movie you are winning the fair damsel from the crooked Western bandit. You will live forever. You have your immortality."

And he looked at me and said, "You are a good friend, pal."

And I said, "Well, I'm just telling you the truth, and, as long as I'm doing shows and showing stuff, I'll always talk about you." What was the quote from *Wizard of Oz*? Judge not by how much you love, but how much you are loved by others? And that's the way it was — and still is — with Bob.

If you have a friendship you'd like to see in this column, write to Shel Dorf, P.O. Box 7531, San Diego, CA 92167.

A brief history of the Russ Manning Award

By Shel Dorf — with an assist from Eugene Henderson

The one constant about comic-cons is the high degree of anticipation young hopefuls have when they plan their careers in comics. Before each con (sometimes a whole *year* before), those artists sit facing blank paper and go to work. What they come up with is first seen by family and friends. Everyone is excited. The year goes by, a portfolio is assembled, and off they go to see if the world will be interested in what they can do. As they begin the climb, they will meet many people who will influence their lives. What starts out as fun becomes hard work and hopefully provides enough money to live on. Cartoonists have the advantage of being able to operate a lucrative business out of a spare bedroom.

Flash forward thousands of hours later, and they have become published. Now there is the challenge of competing with others who have the same goals. The critical moment comes when that customer stands before the comic-book rack and picks up the issue to flip through it.

If the quality of the work excites the buyer, everything that led up to this moment was worthwhile. It is exciting for the creator, the publisher, the distributor, and the store owner. How often does lightning strike? Not that often. The marketplace is crowded with hundreds of comics all saying, "Buy *me*!"

We all know that sales figures are what everyone respects. However, often a series with moderate sales figures is superior to some with mega-sales. It is in those cases that a situation is created in which recognition by a panel of judges is important.

All this brings us to The Russ Manning Most Promising Newcomer Award. This award, presented as a part of Comic-Con International: San Diego, is one of the oldest and most respected awards in the business.

The Manning Award was first given out in 1982, the year after Russ died. It was created by The West Coast Comic Club and given out at the Inkpot award ceremonies at The San Diego Comic-Con. Russ was a good friend of ours and always had time to encourage newcomers. He often gave them freelance cartoon work, starting them off on a career. The first winner of "The Russ Manning Most Promising Newcomer Award" was Dave Stevens, creator of *The Rocketeer*. It was appropriate, because his first professional work had been doing backgrounds for Russ on the *Tarzan* newspaper strip. The winners of the award have all had impressive careers since winning. And the winners are:

- **1982** Dave Stevens (for *The Rocketeer*)
- **1983** Steve Rude (*Nexus*)
- **1984** Jan Duursema (*Arion, Lord of Atlantis*)
- **1985** Scott McCloud (*Zot!*)
- **1986** Art Adams (*Longshot*)
- **1987** Eric Shanower (*The Golden Apples of Oz*)

Russ Manning and family at a San Diego convention.

- **1988** Kevin Maguire (*Justice League International*)
- **1989** Richard Piers Raynor (*Hellblazer*)
- **1990** Dan Brereton (*Black Terror*)
- **1991** Daerick Gross (*Anne Rice's The Vampire Lestat*)
- **1992** Mike Okamoto (*On a Pale Horse*)
- **1993** Jeff Smith (*Bone*)
- **1994** Gene Ha (*Green Lantern* and *Cyclops and Phoenix*)
- **1995** Edvin Biukovic (*Grendel Tales*)
- **1996** Alexander Maleev (*The Crow*)
- **1997** Walt Holcombe (*King of Prussia*)

Russ Manning's art is constantly being reprinted. He was a skilled, hardworking craftsman who died much too young (of colon cancer). He left a daughter, a son, and a beautiful wife (who was the model for many of the women who appeared in his work). I hope someday an in-depth book will be written about Russ, but until then, his name will continue to be honored with this award.

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15 F+	105.00	70.00
17 VG+	70.00	45.00
Incredible Science Fiction		
31 VG	70.00	50.00
Mad		
2 PR/FR	50.00	40.00
5 VF-	600.00	500.00
7 VG+	140.00	95.00
10 F+	200.00	145.00
14 G+/VG	75.00	40.00
21 F+/VF	175.00	120.00
Moon Girl		
7 VG	90.00	70.00
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2 VG-	20.00	10.00
5 F-	25.00	15.00
Shock Suspense		
1 VG+ AM Rest	150.00	85.00
9 VG	48.00	30.00
12 G+/VG	50.00	30.00
16 G+ Cover Loose	12.00	8.00
Tales From The Crypt		
31 F+	165.00	120.00
32 F/F+	125.00	95.00
33 F-	160.00	120.00
41 VG+	85.00	60.00
Vault Of Horror		
12 PR Photo Cent	80.00	40.00
34 F	73.00	50.00
35 F/F+	90.00	65.00
Weird Fantasy		
1 (13) F+ Min Rest	550.00	400.00
9 VG/VG+	85.00	65.00
10 F	107.00	82.00
22 F	60.00	45.00
Weird Science		
14 G/G+	80.00	50.00
8 G/G+	55.00	30.00
9 G CDI	40.00	25.00
Weird Science Fantasy		
25 G	33.00	20.00
26 VG	54.00	34.00

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18 F-	55.00	30.00
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79 PR/FR PMFC	35.00	20.00
All American Men Of War		
5 G+	70.00	
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33 VG	30.00	30.00
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50 VG-	65.00	180.00
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94 F+/VF Date Stamp	75.00	25.00
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50 F-	48.00	30.00
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12 VG+	65.00	40.00
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4 VG/VG+	50.00	30.00
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28 VG	74 00	35.00
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68 FR/GD	120.00	85.00
117 VG+	160.00	110.00
164 G-	50.00	25.00
165 G+	80.00	40.00
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6 VG	80.00	50.00
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3 G	53.00	35.00
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47 G	29.00	13.00
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1 F	39.00	20.00
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121 VG+	70.00	35.00
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1 FR	50.00	50.00
Tomb Of Terror		
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4 VG	34.00	34.00
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7 F-	50.00	40.00

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218 G-	25.00	12.00
223 G-	20.00	10.00
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237 VG	50.00	20.00
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289 VG	22.00	7.00
294 VG	26.00	10.00
298 VG	16.00	5.00
300 FR SS	22.00	10.00
372 F+	5.00	5.00
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12 F	34.00	11.00
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126 VG	48.00	16.00
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131 G+	25.00	9.00
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143 F	58.00	23.00
147 VG	28.00	10.00
148 G	21.00	8.00
149 VG	28.00	9.00
150 F-	38.00	14.00
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154 F+/VF	50.00	25.00
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161 VG	23.00	9.00
163 VG	26.00	10.00
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379 NM	30.00	12.00
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140 VG	30.00	10.00
140 F	45.00	18.00
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148 F+	40.00	15.00
160 F	30.00	12.00
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195 NM	25.00	12.00
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23 G	11.00	3.00
My Greatest Adventure		
80 G+/VG	75.00	30.00
Mystery In Space		
38 G	39.00	15.00
40 G	39.00	15.00
52 G+	35.00	15.00
56 F-	60.00	30.00
74 G Ext Stpls	12.00	4.00
76 VG	24.00	8.00
78 F	36.00	12.00
80 VG+	30.00	10.00
82 F+ Bomb Cvr	30.00	20.00
85 F+/VF	35.00	15.00
88 VG	40.00	15.00
90 VG+	55.00	18.00
Showcase		
28 VG	92.00	35.00
40 F-	100.00	40.00
46 F-	30.00	10.00
47 VG+	28.00	10.00
52 VG	14.00	5.00
57 G+/VG	35.00	25.00
75 F+	40.00	15.00
76 F-	15.00	6.00
76 VG	10.00	4.00
77 VG+	15.00	6.00
80 VG	7.00	3.00
Star Spangled War Stories		
139-141 Avg VG	18.00	9.00
Strange Adventures		
46 VG	72.00	35.00
66 VG	42.00	20.00
75 VG	28.00	13.00
79 F/F+	50.00	20.00
85 VG	28.00	12.00
95 VG	28.00	12.00
107 VG	22.00	10.00
111 VG+	25.00	12.00
116 VG	20.00	10.00
125 VG	16.00	8.00
128 F	24.00	10.00
131 F	24.00	10.00
137 VG	11.00	4.00
138 VG	20.00	8.00
141 G	10.00	3.00
143 VG+	14.00	5.00
144 VG	20.00	7.00
146 VG	11.00	4.00
148 VG+	14.00	5.00
149 VG	11.00	4.00
150 VG	14.00	5.00
184 VG+	45.00	15.00
Superboy		
31 G+/VG	40.00	15.00
54 VG	34.00	12.00
58 VG	34.00	12.00
66 VG+	32.00	12.00
Superman		
86 G- 1/3 S.S.	40.00	20.00
112 G+	45.00	20.00
126 VG-	45.00	20.00
133 VG	40.00	15.00
143 G I.O.C.	16.00	5.00
147 F/F+ 7th Leg	75.00	35.00
151 VG	16.00	5.00
Ann. 6 F-	50.00	20.00
Ann 7 F/F+	55.00	25.00
Ann 8 VG	26.00	10.00
Superman's G.F. L.L.		
28 VG	28.00	14.00
Wonder Woman		
129 VG-	6.00	3.00
137 VG-	6.00	3.00
143 G+	5.00	3.00
144 VG/VG+	10.00	5.00
148 G-	3.00	2.00
World's Finest		
101 G	16.00	7.00
103 VG	32.00	14.00
104 G	16.00	6.00
106 VG+	40.00	15.00
107 VG	32.00	12.00
109 VG	32.00	12.00
114 VG	26.00	10.00
116 VG	26.00	10.00
119 VG+	32.00	12.00
120 VG-	20.00	9.00
121 VG-	20.00	9.00
122 F-	16.00	6.00
126 G+	9.00	3.00
126 VG+	15.00	5.00
129 F+/VF	45.00	20.00
132 F+/VF	28.00	12.00
134 VG+	15.00	5.00
135 VG	12.00	4.00
136 F/F+	22.00	9.00
138 F-	16.00	5.00
139 VG+	15.00	5.00
140 VG+	15.00	5.00
140 F	18.00	6.00
143 VG	9.00	3.00
144 VG+	11.00	4.00
149 F-	10.00	3.00
147 F+/VF	23.00	8.00
151 F+/VF	15.00	6.00
153 VG	7.00	3.00
154 F	12.00	4.00
159 VF	22.00	7.00
165 VG	6.00	3.00
168 F+/VF	14.00	5.00

SILVER AGE MARVEL

	Guide Value	My Price
Amazing Spider-Man		
4 FA	75.00	30.00
5 FA/GD	95.00	45.00
8 F-	200.00	90.00
13 VG+	185.00	90.00
24 F+/VF	90.00	40.00
24 VG+	50.00	18.00
27 VG Coup Cut	10.00	5.00
28 VG	80.00	30.00
28 F-	100.00	40.00
29 VG+	50.00	20.00
39 VG	50.00	20.00
65 F-	17.00	6.00
71 F-	17.00	6.00
100 F+/VF	100.00	30.00
115 NM	25.00	10.00
117 F+	14.00	5.00
ANN 2 VG+	75.00	35.00
Conan		
4, 5, 7-9 F/VF	30.00 ea.	5.00 ea.
Daredevil		
3 VG	80.00	25.00
7 F/F+	120.00	60.00
8 F+	75.00	28.00
Giant 1 NM	8.00	8.00
Doctor Strange		
169 F+	75.00	20.00
170 F+	23.00	8.00
170 VF/NM	40.00	15.00
Giant 1 VF+	7.00	7.00
Fantastic Four		
7 VG	156.00	80.00
8 VG Min Rest	150.00	75.00
10 PR/FR	30.00	20.00
17 VG	72.00	30.00
18 G+	45.00	20.00
22 VG	34.00	12.00
30 VF	70.00	28.00
32 F	34.00	12.00
37 F+	40.00	18.00
48 G+/VG	140.00	60.00
59 F-	22.00	7.00
67 F+	55.00	20.00
68 F+	22.00	7.00
ANN 2 VG	60.00	30.00
Incredible Hulk		
2 VG/VG+	400.00	220.00
102 G	19.00	8.00
Journey Into Mystery		
71 G-	15.00	10.00
74 G-	15.00	10.00
81 G	17.00	12.00
89 G	32.00	22.00
105 G	11.00	5.00
109 VG	32.00	9.00
110 VG	22.00	8.00
111 VG	20.00	8.00
119 VG	20.00	8.00
124 VF+	55.00	20.00
Sgt. Fury		
1 PR	28.00	12.00
2 VG	80.00	25.00
3 VG	42.00	15.00
7 G-	11.00	4.00
8 VG+	35.00	10.00
10 VG+	35.00	10.00
11 VG	17.00	6.00
12 F+/VF	40.00	13.00
13 F+	140.00	70.00
17 F+	35.00	12.00
18 VG	17.00	6.00
14 VG+	20.00	7.00
15 VG	17.00	6.00
19 VG+	20.00	7.00
22 VG+	14.00	5.00
24 VG+	14.00	5.00
25 VG+	14.00	5.00
27 VG	11.00	3.00
29 F	17.00	6.00
30 VG+	14.00	5.00
32 VG+	9.00	3.00
34 VG	7.00	3.00
37 F	11.00	4.00
39 F+/VF	17.00	5.00
40 F	11.00	4.00
47-50, 52-54, 57, 59, 61-63, 65, 66, 68-70, 76, 77, 79, 80, 84 Average F+ Nice!!	9.00	3.00 Ea.
Strange Tales		
72 G-	18.00	14.00
90 G+	25.00	20.00
100 G+	21.00	15.00
101 F+	375.00	150.00
101 FR WD	50.00	20.00
105 VG+	80.00	28.00
107 VG	52.00	15.00
108 F-	55.00	16.00
109 F	64.00	18.00
110 VG	190.00	110.00
110 FR TFC	50.00	30.00
111 VG	80.00	40.00
112 F+	55.00	14.00
114 VG	80.00	30.00
114 G-	33.00	15.00
115 G	53.00	30.00
116 VG+	35.00	12.00
116 VG	28.00	10.00
119 G+	25.00	10.00
122 F+/VF	38.00	15.00
126 F/F+	29.00	14.00
127 VG+	20.00	7.00
129 F	24.00	8.00
134 VG	16.00	5.00
135 F+	50.00	15.00
137 F+	23.00	7.00
139 VG	12.00	4.00
140 F+/VF	28.00	8.00
141 F	17.00	5.00
144 F	17.00	5.00
148 VG	20.00	6.00
155 VF	30.00	9.00
156 F+/VF	25.00	8.00
158 NM	30.00	9.00
160 F+/VF	20.00	6.00
161 VG	9.00	3.00
162 VG+	10.00	3.00
163 VG+	10.00	3.00
165 NM	28.00	10.00
167 F-	15.00	5.00
168 VF/NM	25.00	10.00
ANN 1 G+/VG	70.00	40.00
ANN 2 G+/VG	75.00	40.00
Tales Of Suspense		
11 PR PMFC	10.00	5.00
21 VG	48.00	30.00
35 G-	35.00	20.00
36 G	22.00	10.00
43 VG	80.00	28.00
44 VG+	100.00	35.00
55 F	30.00	10.00
Tales To Astonish		
21 VG-	70.00	45.00
22 G-	20.00	10.00
24 G-	20.00	10.00
27 VG+ Min Rest	600.00	300.00
29 G-	20.00	10.00
33 G-	20 00	10.00
36 G- Tape	50.00	20.00
37 VG	80.00	30.00
41 VG	56.00	15.00
39 PR	10.00	5.00
70 VF	50.00	15.00
75 F+	25.00	9.00
77 F	20.00	7.00
88, 89, 94-96 Avg F+	25.00	7.00
Thor		
129 VF/NM	40.00	15.00
135 F-	17.00	6.00
172 F+	10.00	3.00
180 NM	14.00	6.00
181 VF	13.00	5.00
War Is Hell		
1 F+	5.00	5.00
X Men		
1 VG BPP FC	765.00	350.00
6 G+	50.00	20.00
8 VG/VG+	90.00	35.00
9 VG/VG+	90.00	35.00
13 VG+	75.00	28.00
14 F-	80.00	30.00
15 VG/VG+	70.00	25.00
16 VG	26.00	10.00
18 VG+	30.00	12.00
22 VG+	25.00	10.00
23 F-	30.00	12.00
24 VG	22.00	7.00
25 F	33.00	10.00
26 VG	22.00	7 00
29 F	33.00	10.00
30 F-	30.00	10.00
36 F-	20.00	7.00
38 F+	40 00	13.00
60 VF	42.00	13.00
62 F+	25.00	8.00
63 NM	52 00	15.00

100 PAGE BOOKS

	Guide Value	My Price
Brave And Bold		
112 VF/NM	11.00	
113 NM	13.00	
114 F+	6.00	
115 VF/NM	11.00	
116 NM	13.00	
DC 100 Page Super Spectacular		
4 F+/VF	30.00	
6 NM	50.00	
8 NM	40.00	
Detective		
438 VF/NM	20.00	
439 VF/NM	20.00	
440 VF/NM	20.00	
442 VF/NM	20.00	
443 VF/NM	20.00	
444 F+	10.00	
448 F+	10.00	
Justice League		
113 NM	10.00	
Our Army At War		
269 NM	14.00	
Superboy		
205 NM	13.00	
Superman Family		
164 F+	8.00	
Tarzan		
230 NM	14.00	
231 VF	11.00	
232 NM	13.00	
233 NM	13.00	
234 NM	13.00	
World's Finest		
223 F+/VF	10.00	

MISCELLANEOUS

Shazam from the 40's to the 70's - Near Mint Book with very good dust jacket 125.00
Squatront 1 through 9, High Grade ..... Call for prices
Witzend 1 through 13, High Grade ..... Call for prices
Blazing Combat 1 through 4 ... Call for prices
Many more Fanzines
Mego Star Trek Figures, McCoy and Scotty, M.O.C. ..... 125.00 each

Somebody's gotta do it ...

A portrait of the lonely indexer

By Mike Tiefenbacher

It's a detective story without a client, a grand mystery known to few, an adventure better witnessed than shared. And when it's accomplished, it's academic.

But I do it and I enjoy it. It's my job. I'm an indexer.

My training began at an early age. The root cause is collecting, an affliction which calls for the creation of want lists — unless you're collecting morning dew in a dish. Me? I started with baseball cards in the late '50s — the days when Topps was as stingy with checklists as it was with players from regional home teams. At the same time, I was keeping lists of Hanna-Barbera cartoons, both of the episode titles and the characters themselves. That was a bit more work than keeping a list of Hardy Boys titles I was still missing, since that only required copying the list off the back covers. But the making of lists was becoming ingrained well before I seriously began (apart from some Dell funny-animal comics bought in 1959-61) collecting comics the summer before I started junior high.

When the Milwaukee Braves announced they were moving to Atlanta in 1964, baseball cards started losing their appeal. Since they were distributed in series and the new series wasn't yet in stock, some of my lawn-mowing and car-washing money went, instead, toward comics that were on sale that July. By the fall, since the first title that caught my eye was *Justice League of America*, I'd bought at least one issue for each of the comics that starred JLA members — and several others.

Everything about comics appealed to me. Since I'd been drawing cartoon characters since kindergarten (beginning with Popeye), the art was the obvious initial lure, and I've still got some of the sketches I swiped out of *JLA* #30. Those sketches evolved into my first index: a prototype of the DC *Who's Who* lovingly pasted into an old spiral-bound Christmas-card sample album I'd formerly used to photo-corner-mount my baseball cards in. I'd trace/swipe a full-length pencil-colored drawing of each DC hero and his or her logo, write in vital statistics (secret identity, powers, home city, key nicknames, enemies, base comic book, and issues I owned), and keep it updated as I got new issues.

Meantime, I was reading the letters columns. These were those halcyon days when the actual editors chose the letters and wrote their own answers, developing intimate relationships with the readership that almost never occur today. That relationship was important then, because the letters columns were just about the only means of discovering who was actually drawing and writing the comics. With very few exceptions — and, remember, I had not yet begun to collect Marvel Comics — most of the DC and Gold Key comics I was buying had no credits at all. So learning creators' identities was a puzzle to be solved, one name at a time, with those final pieces even today still lying missing somewhere under somebody's sofa.

DC creators' names popped up most in those titles edited by Julius Schwartz, since by '64 a network of regular correspondents had made it into a detective game, and Julie would have good reason to name regularly the correct writers and artists. Murray Boltinoff's comics would contain capsule creators' bios. Mort Weisinger, on the other hand, aimed his comics at a pre-teen audience, and his letters columns were more intent on disseminating info on characters and plots than on who wrote and

(Continues on Page 58)

MIEP AND PATCHES
REMEMBER HOW WE TOLD YA THAT HUNTERDON HADROSAUR WAS AMONG TH' MISSIN'?
YES, I REMEMBER HOW YOU TOLD ME— QUAKING AND DOING THAT NERVOUS TWO-STEP THAT DRIVES ME CRAZY.
COMIC BOOK DEFENDERS
WHY?—HAS HUNTERDON BEEN FOUND?
ER—NOT THAT WE KNOWS OF—
BUT WE DID JUST SEES FRANCIS TH' MEATLESS TYRANNOSAUR IN TH' COMPANY O' MIEP & PATCHES, THEM COMIC BOOK DEFENDERS; GOIN', WE FIGURE, TO SOME SECRET POW-WOW. I JUS' THOUGHT WE OUGHTA FINK—I MEAN· INFORM YA— YA KNOW— SO'S YOU'RE AWARE IN CASE SOMETHIN' GOES DOWN.
FRANCIS EH?—THAT WEAK-KNEED TRAITOR TO THE CARNIVORE TRADE—BRINGING AROUND OUTSIDE AGITATORS. DO I SMELL ANOTHER SALVO IN THE EFFORT TO PLACE THAT FOP STEGOSAUR FADINARD ON MY THRONE?
THIS TIRESOME RESISTANCE MOVEMENT HAS BEEN GOING ON LONG ENOUGH. I BELIEVE IT'S TIME TO END THEIR FANTASY. WHAT SAY WE HAVE A NEW STORYLINE? ONE IN WHICH I CRUSH THEM ONCE AND FOR ALL AND RESTORE TERROR TO ITS RIGHTFUL PROMINENCE?
AND GET THAT STUPID CLAW CLIPPED, BEFORE YOU POKE SOMEBODY.
WHAT-THIS?—BUT I WAS JUST GIVIN' YA A THUMBS UP IS ALL.
©Scott Roberts
YOU KNOW WHAT ALWAYS BUGGED ME ABOUT YOUR COMIC?—ALL THESE DINOSAURS DIDN'T EXIST AT THE SAME TIME IN THE SAME PLACE.
WELL SURE, IF YA WANNA NITPICK— BUT AT LEAST WE DIDN'T HAVE CAVEMEN IN OUR STORIES.
NO—BUT IT LOOKS LIKE WE MIGHT HAVE TROUBLE.

1,000,000 COMIX

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ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold; co=chip-out; cs=color scrape; csm=color scuff mark; cvc=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr; fcs=file copy stamp; fx=foxing(a sort of oxidative yellowing); h=hole; i=initials; l=loose; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc=rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; ss=store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G=Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pl=printers line.

POSTAGE CHART

# comics ordered	S&H/ insurance	OVERSEAS airmail
1-8	3.00	19.00
9-20	6 00	30.00
21-40	12 00	45.00

CBG Customer Service Award 1996 — CBG Customer Service Award 1997

1,000,000 Comix: Consider us your source for Marvels, DC's 1950's up, Esoterics, etc. All material heavily discounted. Take 50% off all material in this ad.

MARVELS (take 50% off)

1 1,500.00
AMAZING SPIDER-MAN
tons more in stock call for wants!
6 VF 1100.00
8 GD 100.00
9 a/GD- 80.00 b/ VG 170.00 c/fa/gd 60.00
11 2*, 1/4*c o/w/F- 150.00
11 nn 1/8*cosp o/w F 145.00
13 a/GD- 60.00 b/VG/F 180.00
15 a/VG/vg + 140.00b/sml mc o/wF 160.00
17 a/VG/F 150.00(3) b/VG 125.00 c/f/VF 300.00 d/VF 400.00
18 a/VG 80.00(2) b/VG 700.00
19 F 111.00
20 a/1/4*poltc o/w F 80.00 b/VG 80.00
22 VG/VG + ... 65.00
23 a/GD 40.00 b/F 110.00
24 F/F + ... 110.00
25 1/8* tpsp(x3) VG 55.00
27 a/F 85.00 b/F/VF/(tiny pnmk bc) 170.00 c/1 cc o/w VF/NM 150.00
28 a/GD 30.00 b/28 1*tpsp VG 70.00
29 F 55.00
30 1/4*tpsp o/w F 50.00
31 sml pnmk fc VG 38.00
32 a/F 60.00 bdt wk fc, o/w VG 79.00
32 41 VG/F 50.00
33 a/F 56.00 bdt mc o/w VF/NM 90.00
33 1/8*tpsp F 50.00
34 a/F/VF75.00 b/VG 40.00 c/VG/F 48.00
35 a/VG/F 45.00 b/1/4*cc o/w VF 90.00 c/F/VF 80.00
36 a/F/F + 70.00 b/NF 110.00 NM 120.00
37 a/ FI(2) 60.00 b/VG/F 48.00 c/VG(1*pobc) 25.00 d/fa 12.00
38 a/sml in/tail fc, 1*cc o/w VF 49.00 b/NF/MM 130.00 c/ F 60.00
41 a/NF/MM 130.00 b/ VG/F 47.00 c/vg-35.00 d/VG40.00 e/F/VF 90.00
42 a/F/VF 85.00 c/1/2*pobc o/w VG 75.00 d/GD 17.00
43 a/NF/MM 80.00 b/ sc o/w F 70.00 cleat perennis fc, bc o/w VG 110.00
44 a, VG-/VG + 25.00 b/NF/MM(2) 80.00 c/NG/F30.00 d/F 40.00
45 a/NF/MM(2) 80.00 b/MM 70.00 c/F 34.00
46 VG/F ..... 30.00(2)
47 sc) 48(3) 49 a/F/VG 23.00
49 VF/MM 80.00
50 a/NG 86.00 b/F 120.00
51 a/NF 100.00 b+1*cc o/w F 38.00
52 a/NF/MM 65.00 b/NG 17.00
53 a/NF/MM 65.00 b/F 30.00 c/ VG/F 22.00
54 a/VG 15.00 b/GD 7.00
55 a/F 30.00(2) b/bt 2*wsbc o/w VF 140.00
56 a/NF/MM 65.00(3) b/NF 55.00 c/F/F + ... 45.00
57 a/NF/MM 65.00 b/NG/F 25.00
58 a/NF/MM 65.00(2) b/NG/F 25.00
59 a/NF/MM 65.00(2) b/F (ad) 77.00

LOVE COMICS mostly good girl type (take 50% off)

LOVE LETTERS (Quality, 1949)
23 VG- 100.00
27 F 200.00
44 4.8 avg VG/F 150.00
51 bakeer cvr GD + ... 20.00
51 VG/F 140.00
LOVELORN (ACG, 1949)
25, 39 avg VG 80.00
102*3* trsp, fc o/w VG 40.00
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8 pg/fa inc cd 30.00
21 VG/F + ... 105.00
31 .33 avg GD + ... 55.00
44 F 140.00
LOVE ROMANCES (Atlas, 1949)
23 26 VG- 100.00
37 52 fa 30.00
39 VG/F 140.00
67 73-76 avg VG/F 120.00
90 GD + ... 50.00
LOVERS (Atlas, 1949)
31 VG- 500.00
45(2), 48(2) GVG 700.00
46 56, 60, 66 avg VG- 600.00
50 84 VG 800.00
G/F 1000.00
83 po 100.00
LOVERS' LANE (Lov Gleason, 1949)
4 5, 6, 22, 24 coln GD or* 600.00
34 G 400.00
LOVE SCANDLES (Quality, 1950)
5 1*cc o/w VG 100.00
LOVE SECRETS (Quality, 1953)
33(x2), 35, 54 56 avg GD/VG 60.00
56 bakeer cvr/a GD/GD 150.00
LOVE TALES (Marvel, 1949)
38, 61 com avg GD/VG 500.00
57 62, 75 avg ..... VG 300.00
62 75 VG- 500.00
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4 fa 400.00
MISS AMERICA MAGAZINE (Marvel, 1944)
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V5 #3 VG- 1000.00
V7 #4 27, 38, 52 GD + ... 700.00
1/ com VG 900.00
V7 NOv 1952 GD/vg 700.00
57 81 GD 500.00
82, 83, 89, 92 avg VG/F 1200.00
MITZI'S ROMANCES (TCI, 1949)
8 pp cf missing 250.00
MOVIE LOVE (Famous Funnies, 1950)
18 1/2*poltc o/w VG 800.00
MY LITTLE MARGIE (Charlton, 1954)
21 VG 900.00
MY LITTLE MARGIE'S BOY FRIENDS (Charlton, 1955)
7 cd o/w VG 800.00
7 VG/F 1800.00
MY LOVE STORY (Atlas, 1956)
6, 8 avg VG + ... 1200.00
MY ONLY LOVE (Charlton, 1975)
1 For * 3.00
MY OWN ROMANCE (Marvel, 1949)
26, 31 GD 400.00
26 GD/VG 700.00
31, 33, 39, 46, 47, 53 avg VG 80.00
58, 61, 67(2), GD + ... 500.00
61 VG/F 1150.00
MY PERSONAL PROBLEM (Ajax, 1955)
1 GD/VG 950.00
MY ROMANCE (Marvel, 1948)
3 cdn GD 1500.00
MY SECRET LIFE (Charlton, 1957)
21, 27 38 GD 400.00
PATSY & HEDY (Marvel, 1952)
26 G; 67 VG/F 600.00
42, 43, 56, 64, 65, 68, 107, 108 avg GD/VG 500.00
84 90, 106x2) avg VG 700.00
PATSY AND HER PALS (Marvel, 1953)
29 VG/F 1200.00
PATSY WALKER (Marvel, 1945)
43, 48, 66, 80, 81 avg VG- 1000.00
54, 66, 94 GD 300.00
PATSY WALKER'S FASHION PARADE (Marvel, 1966)
1 VG scarce 800.00
1 VG lt coffee cup stn fc o/w VG 450.00
PERFECT LOVE (Ziff Davis, 1951)
6 VG 1700.00
PERSONAL LOVE (Famous Funnies, 1950)
11 fa 500.00
19 bc/ VG 1000.00
31 GD 800.00
32 GD Fricastia 400.00
PICTORIAL ROMANCES (St John, 1950)
16 bakeer cvr, a VG 300.00
POLLY PIGTAILS (Parents Magazine, 1946)
8 VG 900.00
POPULAR ROMANCE (Standard, 1949)
8, 17 VG 850.00
POPULAR TEEN-AGERS (Star, 1950)
7 cdn, 19 avg GD + (1 b. cole cvr) 2200.00
RADIANT LOVE (Gilmore, 1953)
6 VG 1000.00
REAL LOVE (Ace, 1949)
47, 57 avg VG/F 1200.00
69 GD 400.00
ROMANCE STORIES OF TRUE LOVE (Harvey, 1957)
49-52 avg VG 1000.00
ROMANTIC ADVENTURES (ACG, 1949)
15, 34, 56 avg GD/GD + ... 5000.00
126 F 8000.00
ROMANTIC HEARTS (Story, 1951)
v1 #5 VG + ... 2000.00
v1 #6 1st sames F-300.00
#2 (1953) fr sprl, nabc o/w VG + ... 1200.00
v2 #8 GD 400.00
ROMANTIC LOVE (Avon, 1949)
20 GD 1200.00
ROMANTIC MARRIAGE (Ziff Davis, 1950)
12 1/2*x1,/4*poltc o/w VG .. 1200.00
14, 18 VG 1200.00
ROMANTIC SECRETS (Fawcett, 1949)
4 fc cdn avg VG 1000.00
20, 31 avg VG 900.00
27 GD 500.00
33 F 1000.00
2nd series CHARLTON
8-11 avg VG 400.00
16, 17 avg F 1500.00
19, 21, 23, 37, 51 avg VG + ... 700.00
ROMANTIC STORY (Fawcett, 1949)
8 cdn VG 1200.00
12 F/VF 2000.00
14, 21, 26, 35 avg VG 1200.00
35 GD 500.00
39 68pgs VG scarce 1500.00
114 F/VF 5000.00
ROMANCE TALES (Marvel, 1949)
38, 61 com avg GD/VG 500.00
57 62, 75 avg ..... VG 300.00
62 75 VG- 500.00
ROMANTIC WESTERN (Fawcett, 1949)
1 cdn Gd 1500.00
SECRET HEARTS (DC, 1949)
10, 11, 19 avg VG 2800.00
17, 23, 32 avg VG 2200.00
35, 37, 39, 46 avg VG 1500.00
41, 49 avg GD/VG 1050.00
55 GD 1*c/* pobc 450.00
61, 62 avg VG 1200.00
88, 93 avg VG + ... 700.00
128 pt cbk o/w VG 200.00
SECRET LOVE (Ajax, 1957) 2nd series
1 scarce VG 400.00
5, 6 GD 900.00
SECRET ROMANCE (Charlton, 1968)
6 VG/F 400.00
SECRET ROMANCES (Superior, 1951)
13 com VG/VG + ... 1000.00
SECRETS OF LOVE AND MARRIAGE (Charlton, 1956)
2, 4 avg VG/F 1200.00
7, 8 68pgs scarce GD + ... 1200.00
23 VG 6000.00
SECRETS OF YOUNG BRIDES (Charlton, 1957)
8 W/MM 2000.00
10 VG/F 1000.00
SOAP OPERA LOVE (Charlton, 1983)
1 F nag/age cvr 5.00
STORIES OF ROMANCE (Atlas, 1956)
11, 12 avg VG 1100.00
STRANGE CONFESSIONS (Ziff Davis, 1952)
1 scarce solid GD + ... 5000.00
3 #/3 on inside scarce VG .. 8000.00
SWEETHEART DIARY (Fawcett, 1949)
10 VG 1500.00
36, 37 VG 700.00
48, 49, 54 avg GD/VG 400.00
SWEETHEARTS (Fawcett, 1948)
70, 78 con avg GD + ... 500.00
83, 98 102 117 avg VG .. 1000.00
109 116 pc GD 650.00
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26 VG 800.00
31, 37, 38 avg VG 650.00
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83, 88 89, 94, 96, 113, 121 avg GD + ... 300.00
33, 99, 105 fa 200.00
SWEET SIXTEEN (Parents Magazine, 1946)
3 GD 1000.00
8 F 2600.00
11 GD 900.00
TEEN-AGE BRIDES (Harvey, 1953)
6 scarce VG 1500.00
TEEN-AGE ROMANCES (St John, 1949)
December 1954 m 3*trsp fa 5.00 38 fa 300.00
TEEN CONFESSIONS (Charlton, 1959)
35, 55, 58(2), 61 avg VG ... 600.00
92*(x2) F 3000.00
TENDER LOVE STORIES (Skywald, 1971)
1 ..... 61.00
TEN-STORY LOVE (Ace, 1951)
V30 #3 cdn VG/F 1000.00
V32 #5 VG 900.00
V33 #3 GD 600.00
V33 #2 GD + ... 700.00
V34 #4 coc ad page o/w VG 900.00
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10 1*poltc, trsp o/w VG 900.00
11 cdn VG 600.00
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10, 23, 28, 36 avg VG 400.00
TOP LOVE STORIES (Atlas, 1956)
6 VG 1000.00
16 .b. cole cvr GD + ... 1200.00
TRUE BRIDES EXPERIENCES (Harvey, 1954)
8 GD + ... 700.00
TRUE BRIDE-TO-BE ROMANCES (Home Comics, 1956)
23 rs cd GD 300.00
TRUE CONFIDENCES (Fawcett, 1949)
2 1*cc o/w VG 2000.00
TRUE LIFE ROMANCE (Ajax, 1955)
3 tas 2*ws fc o/w VG ... 700.00
3 VG 1450.00
TRUE LIFE SECRETS (Charlton, 1951)
7 VG- 1000.00
15 rsds20 cd (so fa) 500.00
TRUE LOVE CONFESSIONS (Premiere, 1954)
7 fa 300.00
9 VG 1100.00
TRUE SECRETS (Marvel, 1950)
23, 37, 37 avg GD + ... 500.00
TRUE TALES OF LOVE (Atlas, 1956)
28 VG/VG + ... 1200.00
29 GVG/GD + ... 700.00
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29 VG/F 19.00
31 F + ... 25.00
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27 cdn, VG 20.00
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8 (1/4*ft stn bc/VG- bk/s, VG/F 16.00
9 GD, 25 ft 1*wdlc, VG 18.00
10, 15 GD + , 16 GD + sc; 43, 48, 51 VG/F 24.00
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22, 24 VG sc; 26 G/VG, 29 G + ... 21.00
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27 fa/G; 52 53, 60 G 10.00
29 4* cc o/w F 28.00
29 G + ft stn fc 12.00
30 F 42.00
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42, 49-51 53(x2) VG 17.00
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52 53 fa; 55 G cd 5.00
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107 wht G

Lonely Indexer
From Page 56

drew them. The names that popped up were few, especially considering that most of his titles featured three stories by completely different artist-writer teams. Robert Kanigher's early letters columns were questions about military hardware, and his later ones were too dominated with complaints about his own writing and editing to mention anyone else. George Kashdan was even less forthcoming with names, and, by the point I began collecting, none of Jack Schiff's titles contained letters columns at all.

But, eventually, I didn't need the verification of a letter column. The individual styles of the pencillers, and, later, of their inkers, became second nature. The ultimate irony: Identifying cover artists (which even today are signed only about half the time), the styles of artists whose names are still unknown, letterers, and even writers (a skill I don't claim to be able to rely on but which others, notably script-sleuth Martin O'Hearn, have perfected to the same level as art identification) are skills developed only because most of them were left uncredited!

By the time I was in the seventh grade, I could misidentify artists with the best of them. I was so fearful that I'd forget, or perhaps so proud I knew their names, I began labeling my comics. I'd type the name of the artist on typing paper, cut it out, and paste it above the splash page. An indication of my observation skills is that all of my Carmine Infantino labels read "Infantano" (perhaps confusing his name with the concurrent Los Angeles Dodger named Joe Pingnatano). Luckily, the LePage's paste I was using, when it dried out, caused all the little name strips to pop off by themselves without leaving unsightly stains.

(The other stupid thing I did at the time was worse: I kept my comics stored vertically in a box that I painted blue — and pasted the square pictures DC used in its subscription-page ads at the time as a border around the box's perimeter. I've still got issues with large, neatly cut holes — almost all in text or ad pages, though I'm certain one was cut out of a story page. Sadly, I used Elmer's on those panels — and they *never* came off.)

I'm not sure which came first, but some time in 1965 I managed to track down *Flash Annual* #1 and *80 Page Giant* #16 (aka *Justice League of America* #39), each of which contained the very first actual comic-book indexes I'd ever seen. They were relatively simple; only a few dozen of each title had been published, and at this point both *The Flash* and *Justice League* had essentially been drawn by a single penciller and scripted by only a few writers, so Julie needed to only list their initials.

Though it would be a year or two before I actually had enough issues of anything that I felt it was actually worth recording this accumulated knowledge for myself, I've still got several black-marbled composition notebooks from the period which list titles and credits for '64-'66 issues.

In '67, my father had begun working in the budget department at the University of Wisconsin-Milwaukee and, thus, was involved with its cumbersome computers. He'd been bringing home scrap paper for me to draw on for more than a decade, so it seemed natural for him to haul home boxes of those computer punch cards you can still see in old episodes of *The Man from U.N.C.L.E.* and *Mission: Impossible*. The intermittent holes (which represented the binary-coded info sub-microscopic computer chips process in modern-day computers) rendered them just about worthless for drawing anything, but they seemed perfect to record comics data. I taught myself a unique seven-fingered touch-typing style and began recording everything I knew, hampered chiefly by those bothersome holes. Poor Kurt Schaffenberger's name grew to a length of 20 or 22 characters, depending on where on each card it had the misfortune to fall.

By that time I had transformed all my odd-job and report-card money into fairly complete collections of every adventure-themed comic published in the '60s by everybody: Marvel, Gold Key, Tower, ACG, Dell, Charlton, Harvey, Archie, and several minor short-lived companies (King, Lightning, MF, Stanley), the only exceptions being Warren (which I rarely saw, anyway) and the always-unattractive *Classics Illustrated*. My exposure to fanzines was slight — a year's subscription to *The Rocket's Blast*ComiCollector* in 1965-66 and several of its Golden Age Raymond Miller-written specials. But by 1969, my first year of art college, I had a fairly firm grasp of the styles of most of the artists for comics published in the prior half-decade. Or so I thought.

Finally earning a regular paycheck through the university's work-study program, I'd resubscribed to *RB*CC* and written a letter of comment dealing with (as I recall) Don Newton's excellent regular comic strip and Raymond Miller and Howard Siegel's historical information-dispensing columns. Because I'd recently moved to the Milwaukee suburb Menomonee Falls, another Falls resident wrote me after reading my address, sending me a copy of his fanzine (*Comics Commentary*) and a long letter.

Jerry Sinkovec was four years older than I and, thus, had a collection that dwarfed mine in terms of vintage and value. When I met him he showed me

Wiep AND Patches
COMIC BOOK DEFENDERS
ENEMY PTERADACTYLS AT 3:00-
3:00? IS IT THAT LATE? NO WONDER I'M HUNGRY
HUNGRY? YOU WERE JUST MUNCHING LEAVES AN HOUR AGO-
WE DON'T HAVE TIME TO GET INVOLVED IN A STORY! WE HAVEN'T EVEN TOLD YOU YET WHY WE'RE HERE!
STAND ASIDE, CREW- I'M GOING UP THERE TO RENDEVOUS, AND LEARN THEIR BUSINESS. I SUSPECT THEY'RE SENT BY REX TREMENDOUS HIMSELF-
THERE HE GOES-AND I THOUGHT YOU WERE SUPPOSED TO BE THE BRAVE ONE. THAT'S WHY WE CALL YOU 'BRAVE' NULLARD.
GOOD FOR ME. DO I LOOK LIKE I CAN FLY?
©
Scott Roberts
REMEMBER, JACK- TELL THEM WE DON'T KNOW A THING!
THAT WON'T BE STRETCHING THE TRUTH...

the mimeo stencils he'd completed which indexed his complete Marvel collection (1961-1970, including the then-little-known *Amazing Adventures* series of "Dr. Droom" adventures). Marvel, of course, from very early on, made it simple for most indexers by including nearly complete credits in its comics — but I was suitably impressed. Soon after, I was illustrating and writing articles for *Comics Commentary* and drawing the cover illustrations for his Marvel index. Besides seeing actual Golden Age comics for the first time — Jerry had actually gone to the New York convention in 1970! — he brought me to the monthly comics get-togethers in Chicago for the first time in May of '70. For the first time I had access to old comics I'd only previously been exposed to via the excellent selection of reprints that used to be common.

And he showed me his fanzine collection.

Perhaps the most tantalizing of these were those which had been published in Michigan by a person I'd become familiar with through frequent mentions in many comics letter columns: Dr. Jerry Bails. Not only had he published magazines which listed every strip in each Golden Age DC super-hero title and subsequently indexed the appearances of every Golden Age super-hero published by anyone, he had a regularly appearing fanzine called *The Panelologist* (using the word he'd coined for comics study) whose *raison d'être* was the discovery and identification of all the credited and uncredited creators since the dawn of comic books.

Here was the Rosetta Stone for information I'd only been gleaning in dribs and drabs, all in one place and far more informed than I'd ever been. I soon began corresponding with Jerry, too, and I'd like to think I aided his task a little over the years, though I continued to contribute my own share of misidentification in that time.

Jerry Sinkovec's 1961-70 *Marvel Index* sold to the tune of several hundred copies, but before he could publish an updated, more inclusive edition (I had compiled all the data for the Western titles he'd omitted), we came across George Olshevsky's first Marvel index, which was actually printed using a computer. That essentially ended Jerry's attempts at publishing indexes for sale, and he sought out new subject matter. Don and Maggie Thompson's *Newfangles* was coming to an end in 1971, and Jerry's idea was to attempt to replace it with a newszine called *The Menomonee Falls Gazette* — this, despite the fact that we lived 1400 miles from New York City and had no news contacts whatsoever.

After considerable rethinking, we launched Street (for "ST," our last initials) Enterprises and began a 15-year publishing partnership. By 1973, Jerry Sinkovec and I were issuing two weekly newspaper comic-strip reprint newspapers (*The Menomonee Falls Gazette* and *The Menomonee Falls Guardian*, 64 pages) and had taken over a monthly (*The Comic Reader*, 32 pages), doing all the writing, composition, production work, and mailing ourselves for most of that time. (I still have a recurring nightmare about opaquing negatives.)

Somehow, we still had enough energy and desire to join APA-5, a general-purpose comics fanzine collective, where we could vent personal opinion without the risk of offending our news sources or general readership in the three regular publications.

In the meantime, we were being contacted by DC to identify vintage reprints. In my most famous instance of misidentification, I managed to help inker Charles Paris collect royalties on inking work done by Ramona Fradon, because I'd misremembered a Murray Boltinoff career capsule written for *Metamorpho* #1. It didn't come to light until 20 years later, when Batman expert Joe Desris was interviewing Paris for his Kitchen Sink book that reprinted the '40s *Batman* comic strip. On the other hand, I *did* fill in a number of artist's identities correctly, and they were correctly paid.

By the time we'd lost sufficient money to have to discontinue the strip reprints and expand *The Comic Reader* to 64 pages, we had dropped out of APA-5. In 1977, Alabama-based indexer Gene Reed invited us to join with him, Bails, and several others to create a new apa devoted to indexing comics (and, initially — as several of my TV indexes will attest — to anything else we wanted to index).

We thus became charter members of APA-I, an amateur press alliance that continues to this day and which, beyond those mentioned, has also included among its members Don Rosa, Murray Ward, George Olshevsky, Howard Keltner (of *Doctor Weird* and *Star-Studded Comics* fame and compiler of a contents index published by Jerry Bails in 1976 to every Golden Age super-hero comics series), Jim Vadeboncoeur, Carl Gafford, Martin O'Hearn, Rich Morrissey, Jon Ingersoll (brother of ***CBG***'s Bob), Robert Klein, Robin Snyder, Sam Kujava, Beppe Sabatini, Lou Mougin, Steven Rowe, and Michelle Nolan.

Gene Reed and I spent nearly a decade trying to compile a complete index to DC Comics (including titles, page counts, writing, and art credits), completing pretty comprehensive indexes to perhaps 75% of everything DC published between 1950 and 1980 — but never came close to completion or in interesting anyone else in publishing it. In the meantime, Olshevsky began compiling new title-by-title Marvel indexes that were published by Pacific Comics, and his fellow Canadian Murray Ward (another old friend of mine by that time) sold Pacific on doing a similar series devoted to DC.

Though George managed to get

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85 VG/VF+ Double cover 475
101 VG 275
114 FN/FN+ 150
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236 FN- 75
238 FN- 75
246 VG+ ..... Call
249 VG+ 55
251 FN- 65
Adventure
46 VF 3 minor tear seals 2,400
70 VF+ 1,800
100 VG 275
150 VG- 75
204 FN 100
206 GD- 20
215 VG 55
227 FN+ 65
232 GD- 19
243 FN+ 75
267 VG 150
267 GD/VG Tan pages 125
271 VG 60
279 VG 16
281 VG 16
282 GD+ 20
287 VG- 15
Adventure Comics
61 VG+ MR 1,300
Adventure into the Unknown
6 VG- 55
36 VG+ 30
15 VG+ 60
40 VG+ 35
162 VF/VF+ 30
Adventures into Weird Worlds
11 FR 15
Adventures of Mighty Mouse
12 VG 15
12 VG+ 19
Adventures of Rex
3 FR 10
Air Boy Comics Vol. 8
8 FR 10
Air Fighters/Vol 2
10 VG- 80
Airboy Comics/Vol 2
11 FN- 150
Alice
10 VG- 40
All Flash Quarterly
1 VF+ LR 4,000
All Star
40 VG 225
All Winners
2 G+ Wtr Stn 650
All-American
65 VG/FN 185
Alley Oop
11 VG 30
Amazing Ghost Stories
14 Matt Baker Cvr F- 75
Anarcha Dictator of Death
0 VF 2 punch holes through book 75
Andy Panda
345 VG 7
Approved Comics
1 VG+ 20
6 VG+ 25
Archie
24 VG 69
Archie Comics
47 VG- 25
52 GD 2" tear FC 10
53 VG- 20
54 GD 1" tear TC 10
61 VG- Top staple detached 15
71 PR 5
Archie's Girls Betty & Veronica
9 VG- 75
Archie's Girls Betty & Veronica/Annual
7 VF- 75
Archie's Pal Jughead
8 VG- 50
16 VG+ 35
Archie's Rival Reggie
4 VG 48
Archie/Annual
3 GD/VG 85
Archies Joke Book
20 VG- 40
Astonishing
13 GD/VG 40
22 FR/GD 20
Atomic War
2 VG+ 110
Attack on Planet Mars
0 VG+ 145
B-Bar-BRiders
13 FN+ 125
Baffling Mysteries
5 FR/GD 25
Batman
17 NM 2,800
24 G 125
30 FN 375
37 G Tp 125
40 VG 250
48 VG+ 225
54 FN- 225
56 F- 325
60 G 75
72 VG- 115
83 FR/G 40
89 VG 125
107 FN- 125
Benjamin Franklin
65 HRN 64 VG+ 25
Best of the West
1 FR/GD 40
Billy the Kid
23 VG+ 10
23 VG Stain 7
Blue Beetle Vol. 3
51 NM 40
52 NM 40
53 NM 40
Captain Marvel Adventures
2 VG/FN Tear Seal 1,000
52 FN 60
86 NM- 150
Casper
4 FR/GD 40
5 FR/GD 40
14 VG+ 22
Catman
32 LB Cole cover VG- Staple tear 125
Catman Vol. 3
2 1st L.B. Cole Catman VF 650
Chamber of Chills
11 GD/VG 20
16 GD+ 25
21 (1) G 50
Classics Illustrated
22 VG- ..... Call
39 1947 VF 120
40 FN 75
97 VG/FN 9
Climax
1 VG+ 30
Detective
3 FN- 8,500
28 VG coverless 600
44 VF/NM 3,500
71 VG/VG+ 250
73 NM 2,000
104 VG 250
176 GD/VG 90
Famous Funnies
212 G 125
216 FR 100
Fantastic
8 VG 75
Fantastic Giants/Vol. 2
24 FN 20
Fauntleroy
2 VG+ 12
Feature Comics
54 VG+ 50
Felix & His Friends
1 VG 40
Felix the Cat
21 FR/GD 15
24 VG+ 40
25 VG+ 40
51 VG 30
51 VG+ 30
Fight Comics
60 VG 30
Fightin Texan
17 VG+ 15
Fighting American Giant Size
1 NM 30
Firebands of Christ
0 VG 20
Flame
4 FN- Hot Cover 250
16 VF 1,700
27 VG/FN 300
335 FN+ 425
Flash Gordon
1 GD 4
1 VG+ 7
4 FN 8
5 VG 6
13 FN 7
Forbidden Worlds
7 VG- 50
Four Color
194 Mickey Mouse VG+ 40
268 Mickey Mouse VG+ 30
495 Uncle Scrooge VG- 80
Four Most/Vol. 7
5 VG+ 13
Freckles & His Friends
8 Schomburg? VG- 12
Frisky Animals
47 LB Cole VG- 35
Fritzi Ritz
19 FN- 30
Frosty the Snowman
359 FN+ 30
Funny Stuff
71 VG- 15
76 VG+ 18
Gabby Hayes
1 FN/VF Tiny color touch 250
8 VG+ 25
22 VG 15
27 VG+ 18
37 VG+ 18
Ghost Comics
6 VG 59
10 VG/FN 75
GI Combat
29 VG+ 25
GI in Battle
6 GD+ Cover detached 4
GI Tales
6 VG+ 10
Golden Lad
1 VF/NM 475
Green Hornet
1 NM 315
2 NM 215
3 NM 215
Grit Grady
1 VG+ 30
Guadalcanal Diary
0 FN- 70
Guns of Fact & Fiction
13 VG- 48
Gunsmoke
12 VG 12
Ha Ha Comics
80 FR water stain 3
Hand of Fate
8 FN- 65
Hanna Barbera T.V. Superheroes
1 NM 150
He-Man
1 FN- 25
1 FN- 25
1 FN- 25
Henry Aldrich
4 VG 7
Human Torch
3 (3) VF 3,300
I Spy
1 GD+ 30
2 VG+ 35
3 VG 35
4 VG+ 40
IBIS
2 FN+ 265
Indian Braves
2 FN- 13
Indian Fighter
10 bondage cover VG+ 15
Jackpot
1 F/VF LR 650
Jane Eyre
39 HRN F/VF 100
Jet
3 GD- 35
Jetta
5 GD- 17
Jiggs & Maggie
20 VG+ 12
Jo-Jo
24 VG 60
Joe Yank
16 VG+ 10
John Wayne
2 Williamson/Frazetta NM 495
Johnny Mack Brown
7 VF- 30
Jumbo
34 VG 90
Jungle Comics
69 NM 200
83 FN Rusted staples 55
92 NM 165
101 VF/NM ..... 120-102 VG/FN Tan pages 45
122 VG- 30
Jungle Jim
14 VG- 6
490 FN- 18
Jungle Tales
3 VG 42
Junior Funnies
11 VG/FN 7
Justice Traps the Guilty
31 VG- 7
Kaanga
11 VG 20
14 VG- 17
Kathy
7 FR 2
14 VG+ 7
Katy Keene
4 VG missing page 25
9 FR/GD 35
55 VG 18
Ken Shannon
3 Cosmic Airplane Copy VF Glossy 125
Larry Doby Baseball Hero
0 VG- 125
Laugh Comics
20 VG light stain 95
Law Against Crime
3 LB Cole cover VG+ 150
Major Impack
0 NM 5
Marvel Mystery
15 NM- Beauty 3,000
45 Great Schomburg cover VF small chip 1,400
72 VF/NM Bindery tear sealed 700
Monster
2 VG+ 85
2 FN 100
2 VG+ 85
Monte Hall Western
31 GD 17
More Fun
52 FN- Mr edge trim 9,800
55 F MR 3,000
More Fun
68 VF+ 1,500
101 VF/NM 10,000
Mysteries Weird & Strange
6 GD/VG 25
Mystery In Space
8 VG+ 140
Mystery Tales
1 VG+ 175
4 VG- 65
Mystic
11 FR 25
National Comics
1 FN+ Light Restoration 1,200
59 GD 13
59 GD+ 18
73 VG/FN 18
New Comics
6 Gerber 8" G/VG 4" sp splt 1,800
Our Gang
3 VG+ 75
Out of the Night
1 G 70
Paul Terry Comics
105 VG+ 15
Pep Comics
11 VG+ 175
56 VG+ 50
Perfect Crime
9 GD 10
Peter Porkchops
20 VG+ 22
Pioneers
37 HRN VG- 25
Planet Comics
23 VG 225
40 VG 140
43 FN/VF 275
Plastic Man
58 VF- 125
58 VF+ 175
Pogo Parade
0 VF/NM 400
Punch
21 FN 175
Ralph Kiner Home Run King
0 VG+ 115
Ranger Comics
55 VG+ 30
Real Facts Comics
9 VF 150
Rip Van Winkle
12 HRN 15 F+ 70
Robin Hood
4 VG+ 25
5 VG+ 25
7 HRN 18 VG/FN 40
52 GD+ 17
Rocky Lane Western
16 VG+ 35
Sensation
106 NM- 650
Sensation Comics
103 GD 40
Shadow/Vol. 1
7 F+ LR 250
Shield Wizard
9 GD+ tape, tear seal 90
Singing Guns
0 GD 20
Six Gun Heroes
18 VG/FN 25
Soroity Secrets
1 Double cover VF+ 55
Space Family Robinson
1 GD- 30
2 FR+ Last page missing 8
3 GD+ 14
4 GD+ 14
5 FN 21
Space Ghost
1 FN 100
Sparkie
11 GD 4
Sparkler
37 VG/FN 115
102 FN- 10
Sparkler Comics
85 VG+ 15
Special Edition
1 VG 1,500
Speed
36 NM- 475
Speed Comics
43 FN 150
Spook Detective Cases
22 VG/FN 80
Spook Suspense & Mystery
28 GD 35
Spy Hunters
14 VG 25
Star Spangled
35 Simon & Kirby NM- Double cover, inside cover NM- 525
Star Spangled Comics
110 GD/VG 45
114 VG 80
116 VG 70
Starlet O'Hara
1 VF+ 95
1 VF+ 85
Startling
14 FN/VF 150
Steve Canyon
1033 FR 3
Straight Arrow
10 VG- 30
11 VG 35
12 VG+ 30
36 Drug Story VG- 10
Strange Stories From Another World
3 FN 115
Strange Suspense Stories
1 VG/FN 150
Superboy
34 GD+ 30
68 VG- 75
70 GD 6
Superior Stories
2 VG+ 20
2 FN stain FC 25
2 FN- 20
2 VF+ 50
2 VG 16
3 FN/VF 36
3 VF 40
3 FN 25
3 VG 15
Super Magic Comics
1 GD 100
Superman
10 GD- 250
14 VF/NM 5,000
24 VG- pc out b/cvr 225
30 VG+ TR SL B/C 300
38 F+ 300
61 GD- 100
71 VG- 75
76 VG+ 425
79 FN- 145
80 VG 100
80 VG+ Stain 100
86 VG- 75
94 VG- 80
103 FN 115
104 FN 115
109 F- ..... Call
112 VG+ 65
117 FN- 85
118 FR/GD 25
127 FN/VF 115
129 GD+ 35
149 FN/VF 75
Target Comics/Vol. 6
6 VF/NM vibrant, tight book 90
Target Comics/Vol. 7
3 Last Targeteer cover NM- 90
Tarzan
20 VG+ 45
22 VG 30
23 VG- 30
24 VG+ 35
26 VG+ 35
28 VG+ 35
31 VG- 18
41 FN 20
42 VG- 12
43 VG 15
46 VG- 12
Ten Story Love
6 VG+ 10
Terrors of the Jungle
20 VG 85
Tex Ritter Western
15 VG+ 24
The Avenger
4 VG+ 45
4 VG 40
The Cisco Kid
4 VG- 18
6 VG+ 18
The Comics
4 FN+ 375
The FBI
1 VG 6
The Funnies
1 FN 1,200
The Gumps/Vol. 1
1 VF White pages 75
The Jaguar
1 GD detached cvr 10
The Kilroys
32 VG- 7
32 VG- 7
40 FN- 10
40 FN- 10
The Marvel Family
51 GD/VG 18
80 GD/VG 20
The Return of Konga
0 VF+ Tan 35
The Spirit
3 FN Tan 80
5 VG- 60
5 FN 90
5 FN+ 125
The Thing
17 GD+ 70
This Magazine is Haunted
5 F/VF 175
6 VG/FN 65
10 G 75
Top Secrets
1 VF 200
Topix/Vol.5
5 GD+ 8
Tor
3 FR/GD 10
3 VF- 50
Total War
1 FN+ 20
Victory Vol. 1
1 VF 1,500
Walt Disney's Christmas Parade
2 GD/VG 50
Walt Disney's Donald Duck
238 VG 90
Walt Disney's Vacation Parade
2 VG/FN 50
4 VG+ 30
Walt Disney's Comics/Vol. 7
9 VF- sub crease 55
Wambi Jungle Boy
10 VG+ 30
18 VG 20
War Battles
4 GD+ 10

through most of the important '60s-originated Marvel series, Murray was only able to compile an index to *Justice League of America* (the first time I ever attempted to identify letterers for him — and, yes, I kept my record of misidentification intact). Pacific then went belly up, and Murray was left with a nearly completed manuscript.

Indexing is lonely work, usually done late at night with nothing more than a stack of comics and a typewriter or keyboard, and the result is a long list that nobody will ever really read. Knowing that it's down in black and white somewhere is, somehow, enough to make it worth doing.

Though *The Comic Reader* was devoted to a *TV Guide*-type of contents listing for future issues, we did finally manage to index all of the second-echelon (non-DC/Marvel) super-hero issues published during the 1960s before the financially devastating bankruptcy of New Media Distribution put us out of business in 1985. That was as close as I personally ever got to professionally publishing any of my own indexing work. (Jerry Sinkovec, who wouldn't be able to restore his personal credit until several years later, dropped out of comics fandom completely.)

However, in the interim — in a format I believe I was the first to suggest — George Olshevsky took his Marvel index series to — who else? — Marvel. With Murray Ward on board as a member of his staff (along with others involved with APA-I), George began what became a remarkable run of indexes, considering that (counting those later produced by Murray on his own) they lasted more than six years and never indexed more than five different titles. After covering three titles in the original standard comic-book-size series (*The Amazing Spider-Man*, *Fantastic Four*, and *Marvel Team-Up*) with miniature color cover reproductions and far more detailed plot synopses and character-appearance information than his Pacific indexes, he and Marvel rethought their approach and increased everything for their new series in squareback format (full pages being given over to both cover repros and plot synopses).

In the meantime, Murray decided to try the same thing with his DC indexes. When DC declined to become the publisher, he took the idea to Eclipse and began his own run of title indexes in the same format that George had used. Like Marvel, however, current popularity as to which titles were chosen to index mattered more than historical importance, so the series that got indexed seem odd now (*Teen Titans, Doom Patrol, Crisis on Infinite Earths, Justice League of America* — finally, *Legion of Super-Heroes, Hawkman*, and one and only issue covering the first few issues of *All Star Comics*). Besides proofreading them all, I actually wrote several of them (the later *JLA* and both *Hawkman* issues), though the compensation for them all averaged out to something like a dime an hour.

Following falling sales and increasing dissatisfaction from DC about what was being indexed, Eclipse dropped the series completely in 1987. Similarly, falling sales and a glut of titles caused Marvel to drop its series in 1988. George's reaction was similar to Jerry Sinkovec's; he dropped completely out of comics fandom and sold his complete Marvel collection (which dated back to the Golden Age; sadly, he never got around to indexing most of the pre-1961 issues).

Murray Ward was subsequently employed by Marvel's Mark Gruenwald to co-write the various new editions of the *Official Handbook to the Marvel Universe* and eventually was in charge of the revived versions of the Marvel Index series (which, predictably, met the same fate as the earlier series after again indexing *The Amazing Spider-Man* and *X-Men*).

Prior to that, Murray and our little band of indexers had attempted to exploit the burgeoning pre- and post-movie popularity of Batman by doing a complete index to the *Batman* title. This time (as seems to often be the case in failed ventures), timing seemingly was the big reason it didn't happen, since we approached DC during one of its down sales periods. Another unpublished manuscript (and a false start devoted to *Superman* #1-100 by me) join *All Star Comics* in the drawer of undistributed works.

(Our third attempt, several years ago, to sell a newly compiled CD-ROM DC index to everything it's ever published, was also mistimed, being offered in the midst of industry upheaval.)

In 1989, I wrote the first of three volumes of a computer index and inventory program called ComicKeeper from a software publisher called Compu-Quote. In it I identified all the art credits on virtually every adventure title from 1955 through 1996. But various factors — my unfamiliarity with computer technology, the ill-fated attempt of the publisher to attempt to adapt methodology that had worked for similar coin, stamp and baseball-card programs, the restrictions on how much data could be included (which eliminated the possibility of including any writing credits and restricted the number of stories that could be listed for any issue to three) — complicated the project.

Adding the fact that I couldn't even

Miep and Patches
Comic Book Defenders
WOW, THIS IS PRETTY EXCITING, HUH MIEP?
OH YEAH SURE - AND IT'S NOT 'HELPING US ACCOMPLISH OUR GOAL ONE BIT -
WHICH IS?
...! THE MISSING BESTMAN HEADS - REMEMBER? WE'RE SUPPOSED TO BE FINDING THOSE HEADS THAT ART BARNEY - THE KING OF COMICS - DREW! SOUND FAMILIAR?
OH YEAH -
WHAT'S THAT HAFTA DO WITH DINOSAURS?
I DUNNO - IT WAS YOUR IDEA TO COME HERE.
WELL, DON'T LISTEN TO ME -
WOOPS - MEETIN'S OVER - JACK'S COMING BACK -
WELL - WHAT'D THEY WANT?
KING REX TREMENDOUS REQUESTS AN AUDIENCE WITH US - AND OUR TWO WEE COMIC BOOK VISITORS. HE HAS ALSO ARRESTED HUNTERDON'S GIRLFRIEND, RUTHIE O'MIMUS, AND UNLESS WE FEEL LIKE REVEALING EVERY DETAIL OF OUR SECRET RESISTANCE, RUTHIE WILL BE HIS DINNER, AND HER BONES HIS TOOTHPICK. NICE GUY, EH?
©Scott Roberts

run the program on my own 1986-vintage computer meant that more errors and bizarre results than I had calculated appeared in the first two volumes, which carried through to 1991. The time required to simply figure out and track down the incredible number of issues from 1992 to 1996 (both physically and through information supplied by friends), much less to enter all the data, was costly.

By the time I'd nearly finished in early '97, the publisher contacted me to tell me the program had been discontinued completely. (Even discounting the seven or eight months' total effort wasted on the third supplement, I made less per hour on it than I had on the Eclipse indexes.) Once again, the value of the experience and the results have to be chalked up to being of only academic interest.

Another late-'80s project of mine was even less satisfying. I was contacted by curators at the Museum of Modern Art to identify and source many of Roy Lichtenstein's paintings — and to lend them my copies of several of the actual comics. I dutifully did so, even identifying the letterers of most of the original panels. When the souvenir hardcover of the exhibition was published, I was acknowledged — among the lenders of comics.

Indexing over the years had changed somewhat, especially in regard to comics published in the "pre-credits" age before 1970. Rather than relying totally on published information, we have attempted to contact many of the former and current comics creators as well as gather information straight from the companies. Naturally, the problems inherent in this type of research are many.

For the most part, artists and writers didn't keep records of their own work and, for obvious reasons, can't or won't recall specifics unless they are looking at the actual comics. Even then they often are not sure about work done many decades ago. Most artists' earliest efforts are not in their fully developed style and are extremely difficult for even them to identify.

Writers, as always, are at the mercy of their editors regarding how much of their original script actually appears. By the time they were published, a multitude of stories became unrecognizable because the titles, the plots, and the very words became almost completely obscured by the editor. Whatever records of work done for them that were kept by individual editors has almost entirely gone by the boards, especially since so few companies have survived to the present. (The notable exception: Julius Schwartz, who shared an office with Robert Kanigher — famous for his near-complete rewrites, as described — and, thus, has managed to rescue many '50s writers and artists from complete obscurity.)

Credits for other DC titles and the dozens of other now-extinct comics publishers of the era either don't exist or still lie, undiscovered, in attics of the editors and publishers, or in *Raiders of the Lost Ark* warehouses of whichever entities bought the remnants of those companies. The continuing frustration? Reading the growing necrology of veteran comics writers, artists, and editors who have never been fully debriefed by any of us in the indexing field — especially those one or another of us has actually met but neglected to remember to ask the correct questions.

All is and has not been forever lost, however. While we all while away our time with individual projects, Jerry Bails has continued to collect career credits and biographical information from anyone and everyone who has ever been involved in the creation of North American comic books. His *Who's Who in American Comic Books*, first published in the mid-'70s in several softcover volumes, is now distributed via the Internet and on disk. Howard Keltner, who has finally tracked down the complete contents information for every hero-oriented comics title from 1935 to 1950 for APA-I, is also close to offering it commercially.

Perhaps most exciting for comics scholars is the Grand Comics Database, an Internet collection of many indexes (from the Golden Age to current series) compiled for APA-I — and much more that has been created especially for the GCD. Though I am only involved peripherally — I've only just managed a computer upgrade to 3 1/4" floppies and I still can't afford online charges — many of my indexes have been included, as well as many I've collaborated on with other APA-I members. Also included are some of the new ones mentioned that are being contributed by Lou Mougin.

It seems only a matter of time before it becomes the permanent replacement for the printed indexes of APA-I, which has just reached its 20th anniversary. (I've done well in excess of 80 indexes in those years, most involving pre-1970 DC titles. My own recent APA-I contributions have included indexes to such DC titles as *Real Fact Comics, The Many Loves of Dobie Gillis, Sergeant Bilko*, and *Sgt. Bilko's Pvt. Doberman* — and a character index to the Dell issues of *Looney Tunes, New Funnies*, and *Tom and Jerry Comics*, among other things.)

My own main indexing occupation over the past five years has been (apart from work done in records and television fields) in concert with master DC cataloger John Wells. John's indexes, which have appeared in both ***Comics Buyer's Guide*** and the DC Mayfair Games handbooks, are devoted to characters who have appeared in DC Comics from 1935 through the present, including everybody from the title characters and superheroes to one-shot villains and heroes and supporting cast members.

The main body of his work, which now numbers more than 1000 pages, has

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been his own, though I have canvassed several thousand issues from my own collection for him. The eventual point for this project is, of course, to produce a comprehensive and all-inclusive cross-index for mass consumption, though he calculates that we are still a long way from completion. His master list of heroes, inspired originally by work done by the late Ron Bialkowski, which in itself was inspired by the omissions in DC's own *Who's Who in the DC Universe*, is now (roughly) 10 times the size of the *Who's Who* roster (which has, in its various editions, continually been truncated by DC's semi-annual redefinition of its universe).

He has also compiled (with some aid from me as well as ***CBG*** readers who answered his request for information) an index to DC reprints from 1935 to the present that outstrips anything done before.

But, despite all of these amazingly interesting projects, none of us involved with comics indexing has even a glimmer of hope that *any* of it will result in profit. The reasons for this are much more obvious than they might have been 20 years ago when we all got so involved. Circumstances could not have conspired more purposefully to sabotage us than if there had been a convoluted plan:

• By definition, the number of fans of old comics has to be shrinking. Most fans of pre-1970 comics aren't any younger than 30 (with the possible exception of the offspring of older fans), restricted to those who either read them originally or have been exposed to reprints, which, for all intents and purposes, ended in the early '80s.

• Rapidly increasing cover prices of modern-day comics as well as the sheer *number* of current titles ensures that newer comics fans will invest nearly all their money in new and currently published comic books. Since the only reprints of anything more than several years old are in hardcover volumes priced at $60 or thereabouts, there isn't much chance that those readers are going to find them tempting.

• Any desire to see what original or preceding versions of present-day characters were like has been successfully squashed with every new fashion makeover by the companies that wipes out the reality of their old histories. (After all, companies are in the *new* comics business and don't make a dime on back issues, no matter *how* high their market value may rise.)

• There being few fans interested in older comics to begin with, the chances are even slimmer that they'd be interested in vintage issues priced at usurious levels — especially because a modern reader, in these days of 40-part stories, hasn't the slightest idea that most older comics had single-issue stories that could be completely absorbed and understood independent of the issues preceding and following them.

• And if you have never read an old comic book, much less owned any, the chances that you are interested in the thousands of creators of comics who no longer work in the industry or in lists of original story titles and credits is nil.

The one possible escape from this narrowing maze of indifference is new technology. Currently, the CD-ROM might provide a new means of conveyance of dozens of issues on a disc that could be manufactured at prices little more expensive than any CD. As we've seen over the past decade, that mode of visual recording will undoubtedly be dwarfed and made obsolete in short order with more and more data per unit becoming possible as the years go on.

Perhaps, if someone in the higher echelons of the then-existent comics publishers realizes the value of their back-issue libraries, they will again become available. And all the work we've done over these many years will become valuable to more than the few dozen people who now get to see it.

Till then, we go on, making our little lists, collecting our arcane data.

We're indexers.

That's our job.

Interested in indexing?

Here's a guide to researches and researchers in the comics field:

• **APA-I and Grand Comics Database** — Jon Ingersoll, Central Mailer, P.O. Box 208200, New Haven, CT 06520

• **Who's Who in American Comic Books** — Jerry Bails, 21101 E. 11 Mile Rd., St. Clair Shores, MI 48081

• **Howard Keltner's Index to Golden Age Comic Books** — Howard Keltner, 1602 Cherry St., Gainesville, TX 76204

• John Wells, P.O. Box 119, Batavia, IA 52533

• Mike Tiefenbacher, 413 Elm Ave. W., Menomonie, WI 54715

Editors' Note: *Howard Keltner lacks contents data on precisely* ***one*** *comic book:* ***Sparkling Stars*** *#32 (Holyoke, late 1940s). If you have a copy or the information — or know someone who does — please contact Keltner at the address above.*

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OKAY MIEP, PATCHES—WE HAVE TO GET READY TO GO RESCUE RUTHIE O'MIMUS FROM REX TREMENDOUS—IF YOU WANNA COME ALONG YOU CAN.
UM-FRANCIS, I DON'T THINK DINOSAURS HAVE TO SHAVE—
DANG!—YOU'RE RIGHT!—LUCKY THING TOO. WITH THESE PUNY FOREARMS, I'D NEVER GET THE RAZOR NEAR MY FACE!
OKAY, FADJARD—YOU'RE OUR KING-ELECT. IF WE'RE GONNA DO THIS THING, THEN IT'S UP TO YOU TO ACT DECISIVE AND FIRM.
I GUESS I CAN GIVE IT A TRY—
NOW, WHEN WE GET THERE, WE MAY RUN INTO A CONFRONTATION—YOU MAY BE CALLED UPON TO LEAD A CHARGE, NULLARD. THINK YOU CAN DO IT?
WATCH ME—
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YOU SUPPOSE ONCE WILL BE ENOUGH?
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19 Good 7 00
19 Fine + + 21 00
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Fabian Nicieza after a year:

'I did not realize how much harder a row to hoe it was going to be.'

By Stephen Vrattos
Acclaim Marketing Director

One year ago, during the industry's worst slump in decades, then Acclaim Comics Editor in Chief Fabian Nicieza put into effect his plans for reviving the Valiant Comics line. Under the tagline "Same as it never was," he revamped *X-O Manowar, Magnus,* and *Shadowman*, merged other series like *Archer & Armstrong* and *Timewalker* to form the quarterly *Eternal Warriors*, and introduced such new concepts as *Quantum & Woody* and *Troublemakers*.

Darque Passages

In addition, Acclaim has published a *Classics Illustrated* line of comics (see ***CBG*** #1243), recoloring and enhancing the originals, adding tutorial back material, then repackaging them in digest form as study guides. And the Acclaim Young Reader's line was launched in the summer (see sidebar this issue).

As Nicieza — now Acclaim Comics President — headed into his second year, he said the successes and failures of the past have provided him a clearer outlook on the industry, the company, and its plans for the future.

"It was going to be new to me, but I feel that I was more than comfortably prepared to take over the job," Nicieza said of his perceptions going into the role as editor in chief of Acclaim Comics, one year ago.

With more than 10 years of experience at Marvel — working initially in the advertising department, then as editor of both company-owned and licensed properties — and with as many years of freelance experience as a writer for both major and independent comics companies, Nicieza built a tremendous stable of contacts in all areas of the field. To accomplish what he had done to that point demonstrated a talent for dealing with people. Still, Nicieza added, the size of Acclaim certainly had a lot to do with his feelings of ease.

"I don't know if I would have been as comfortable if I was automatically expected to run a much larger company, like a Marvel or DC — but being that this was a 20-person company with a smaller title run, I knew that the actual 'editor in chief-ing' would be a piece of cake."

Nicieza said he doesn't believe "in any such thing as 'what went right' and 'what went wrong' " with the company over the past year. "Quite frankly, still being in existence from both the standpoint of where this company was and where the industry was, a year or two ago, is itself a tremendous success."

Yet, like any company chief the past year, Nicieza said he recognizes that certain things have worked better than others. But it was his underestimation of the industry's perception of Acclaim that proved to be the company's biggest hurdle to overcome.

"I did not realize that A) we were as far down as we were as a company, and, B) it was going to take twice as much effort as I thought to recapture the interest of the marketplace."

Even with: such incentive programs for retailers as the "Double Your Profits" Program — which offered five free comics for every 10 purchased; such fun promotions for consumers as the "Lucky 7s" Sweepstakes — which gave fans a chance to win $1,000 gift certificate to their comic shop of choice; and such popular creators as Garth Ennis, Mark Waid, and Kurt Busiek for the fan publications and mail-order companies to feature, the entire industry *still* took a wait-and-see attitude toward Acclaim.

"I did not realize how much harder a row to hoe it was going to be," Nicieza said. "It took me a while to get that clue. I thought relaunching with good comics and good creators – and producing them on a monthly schedule — was going to be enough. Obviously, I was pretty naive about that. I didn't know that was only going to be the *start* of what it would to take for the marketplace to look at us favorably."

He said the hard work seems to be paying off. "I've noticed a distinct change in people's approach and acceptance of us in the past four to five months. We seem to be getting more discussions going with more people, be it retailers, mail-order houses, fan publications, or individual licensors, who produce T-shirts, phone cards or toys for the direct market. That's rewarding and good, but now I need to see it translated to actual sales of product."

As for the actual publishing scheme for the next year, Nicieza said he plans on taking the "less is more" route, reducing the load of monthly titles from eight to five or six by 1998. He commented that his original plan had looked great on paper: release two monthly titles a week, one quarterly every month, then float some limited

Harbinger

series six months into publication — but, as he put it, "the retailers and consumers didn't express an interest in wanting eight titles."

With the titles that remain, Nicieza will continue to publish limited series of varying lengths, depending on how many issues a particular story needs in order to be told effectively. If any of them should become a breakout hit and garner enough positive fan and retailer response to warrant it, that series will become a monthly title.

One aspect of the comics that *won't* change is diversity. "I want to have diversity in my line, even if it's only five titles," Nicieza stated. "I am glad that I have a line where *Bloodshot* and *Shadowman* are as different as they can be from *Ninjak* and *Troublemakers*, wherein what we're doing with the limited series *Darque Passages* is as different as it can be from what we're doing with a new character like Megastar in *Acclaim Adventure Zone*. I don't want everything to be in one genre or style. I don't want to be known as the supernatural super-hero company or the kiddie comics company."

To those ends, Nicieza added he is always willing to let the creative teams tinker with individual titles, looking for ways to improve the line. Although it's sometimes unintentional, his tweakings have resulted in comics that often skew from the traditional path. This divergence from the norm can be traced all the way back to Acclaim's relaunch with *X-O Manowar* #1, wherein the lead character was unexpectedly killed by story's end. *Trinity Angels* — seemingly just another in an endless stream of "Bad Girl" comics — has twisted that concept for readers. Acclaim even has a comic book in which a goat has taken center stage over the two main characters — *Quantum & Woody*.

Troublemakers will continue its untraditional look at the teen-age super-hero genre, when a member of the team is actually killed in a drive-by-shooting. And, come January, another teen group will be introduced with a name familiar to everyone. Nicieza said that the new *Harbinger* can best be described as *Akira* meets *Buffy the Vampire Slayer* — a *Gen 666*, as it were.

The supernatural anarchy introduced in *Shadowman* by Garth Ennis, once spun on its ear with Jamie Delano's "horrific *Melrose Place*" slant, will be veering onto another course in February. In a move that would make any major comics company stockholders' heads spin, Nicieza is introducing a creative team without an ounce of prior comics experience.

New writer Serge Clermont, a native of New Orleans, is also an active practitioner of the Voudou religion. *Shadowman*'s new penciller, Klayton Krain, was discovered at a convention in Seattle by Nicieza. The two will transform Zero into a supernatural avenger who must battle a newly formed underground corporate syndicate with members sure to surprise fans of the Valiant heroes. No longer labeled for mature audiences, the title will tie Zero more closely into the Valiant milieu. And, yes, Shadowman will don the mask once again.

If "diversity" is Nicieza's creative aim for Acclaim, then "fun" is his spiritual aim. The experimentation and tinkering, the Copycat Cover Month, the Valiant Voyeur program, the upcoming "Goat Month," Acclaim Value Stamps, and contests like "Match the Quote" and "Write Troublemakers" are all a result of a staff that still loves comics and is having a ball creating them every month.

"I don't want it to get too old, but I couldn't come up with another word that summarizes what my hopes are for anything we publish. And that word is 'fun,' " Nicieza said, "a company that is having a good time doing what they're doing. I don't think we're the best, but we try hard to be. We have a good time in house and I want that reflected in the comics, so people out of house can understand that, too.

"It's incumbent on us to produce entertaining comics, letters pages, and feature pages, have lots of little contests and giveaways. Even if we only get 10 or 20 people to respond to a letters page column, that's fine. That's 10 or 20 people who are interacting with the company.

"The creators must be committed to generating comics on a monthly basis that are interesting, intriguing, interactive, and thought-provoking. I think our readers want a sense of stability. They want the writers to write every month. They want the artists to draw every month. And I think our second wave of creators are people who want to stay on. That's what's going to happen. And that's how you build."

"I want to have diversity in my line, even if it's only five titles."
— Fabian Nicieza

"And a Goat Shall Lead Them"

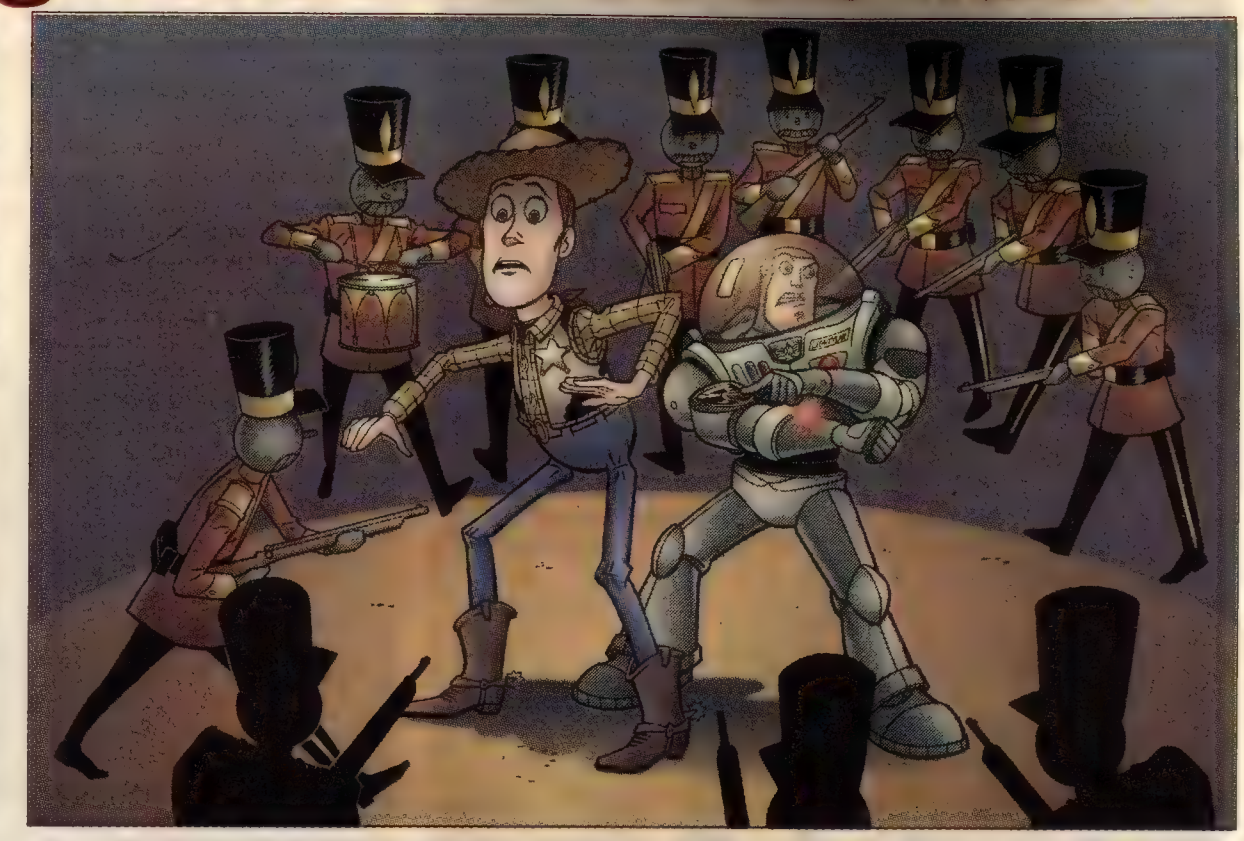
Introduced in *Quantum & Woody* #3 — and spotlighted on its cover, donning a cape and goggles — "The Goat" was brought on board for a throwaway gag of only a few panels in writer Christopher Priest and artist Mark Bright's irreverent look at the superhero genre. Now, the four-legged sidekick of the "World's Worst Super-Hero Team" is starring in the first title-wide Valiant Heroes crossover. "Goat Month" will feature soon-to-be-christened Vincent Van Goat literally "crossing over" into Acclaim's seven monthly titles and the *Eternal Warriors* quarterly in November.

Unlike other companies' crossovers that claim to have far-reaching repercussions for their characters, "Goat Month" will actually result in *Vincent's* being changed forever.

Coinciding with "Goat Month" will be the release of a *Quantum & Woody* trade paperback — collecting the series' first four issues with additional new material; — a T-shirt by Comic Images, featuring the cover to *Q&W* #3; an exclusive *Q&W* #0 available from American Entertainment; and *Q&W* lithographs, phone cards, and signed *Q&W* #1s from Dynamic Forces, all shipping in time for the holidays.

***Quantum & Woody* #12**

Acclaim Young Readers: "Do the Math"



Stories featuring characters from ***Toy Story*** *are the focus of one of Acclaim's issues of* ***Disney's Action Club.***

Acclaim Young Reader checklist (always available)

Acclaim Adventure Zone: "Extinction," starring Turok

Acclaim Adventure Zone: "The Boss," starring Ninjak

Acclaim Adventure Zone: "Dinosaur Rodeo," starring Turok

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Disney's Action Club: "Monkey Business" starring Aladdin

Disney's Action Club: "My Fill of Phil," starring Hercules

Disney's Action Club: "Puck Power," starring The Mighty Ducks

Disney's Action Club: "Rough Stuff," starring The Mighty Ducks

Disney's Enchanting Stories: The Book Crook" starring Beauty and the Beast

Disney's Enchanting Stories: "River of Youth" starring Pocahontas

Disney's Enchanting Stories: "Star Search" starring 101 Dalmatians

Disney's Enchanting Stories: "A Torch for Meg," starring Hercules

Disney's Enchanting Stories: "Veiled Beauty" starring The Hunchback of Notre Dame

Fox Funhouse: "Raw, Uncooked Justice!" starring The Tick

Fox Funhouse: "Way out of Tuna," starring The Tick

Fox Funhouse: "A World of Pain(t)," starring The Tick

Saban Powerhouse: "Into the Fire," starring Power Rangers Turbo

Saban Powerhouse "Simple Simon Says," starring Power Rangers Turbo

Specials:

The Official Movie Adaptation of Disney's ***Hercules***

Saban Presents: Power Rangers vs. Big, Bad Beetleborgs

This summer, spearheaded by the official comics adaptation of Disney's *Hercules*, Acclaim began publishing a young reader's line. The AYR program features two monthly Disney titles — *Disney's Action Club* and *Disney's Enchanting Stories*, starring characters from *Beauty and the Beast, The Lion King, Aladdin*, and other Disney features — and three rotating bi-monthly titles — *Saban Powerhouse*, starring Power Rangers Turbo; *Fox Kids Funhouse*, starring The Tick; and *Acclaim Adventure Zone*, starring Turok, Ninjak, and Troublemakers. And in January a new funny-animal title, *Acclaim Comedy Club*, begins.

There are also a variety of specials throughout the year, geared to coincide with holidays and special events, like Disney's *The Little Mermaid: "Underwater Engagements" Special* released to coincide with the theatrical re-release of *The Little Mermaid*; and *The Tick Neato-Keen Holiday Special* offered in time for Christmas.

The AYR line is a unique opportunity for retailers to expand the marketplace by providing product for all ages, both male and female. And for their customers to find comics that will be accessible to younger readers. Like Acclaim's *Classics Illustrated* line, the AYR titles are always on backlist, allowing retailers to create a library of this type of material in their stores.

Varmints: Brain Robbery

Acclaim Editor in Chief Fabian Nicieza said, "Qualitatively, I'm satisfied with the work so far," adding that he was unable to give a definitive answer on its success at this time, since the AYR line is still in its earliest stages. "It can always get better, but they are licensed titles, so, in the beginning, you take what you can get knowing that you will continue to improve. As our personnel get better at handling the different art styles, and as the licensors get better at understanding the needs of the comics storytelling medium, then the work itself will get better.

"So far, I'm satisfied with the package, the look, and the content."

Nicieza cited a lack of desire on the part of larger comics companies and retailers as the two reasons he thinks young reader material will never be a driving force in the industry.

"For comics shop retailers who want to order this product and work it, then great; more power to you. Acclaim is trying to work with you. We are already actively and avidly working with retailers who have approached us to create a variety of different marketing programs that will be useful to them to sell this material. If a shop owner wants to create fliers to hand out at a theater that's playing *Hercules* to induce customers into their store, that's a smart move. Acclaim will work with you.

"I won't do that for every store, because I'd be wasting my money by blanketing the entire marketplace. It doesn't make sense to produce a Disney poster for 4000 stores, for example, if only 600 are going to stock the product and use the poster. I need to work with those retailers who *want* to work with us. All they've got to do is pick up the phone, call their Acclaim sales rep, and ask, 'What can I do to get more young readers into my store? What can we do together?' "

Even before the release of its first title in the AYR line, many questioned Acclaim's decision to package the material in a digest format.

It was Nicieza's experience at Marvel — seeing firsthand the failed attempts at successful young reader programs with both its short-lived Disney line and Barbie comics, which he, himself, edited — combined with his desire to expand the marketplace, which led to this innovative packaging approach.

"Putting *The Little Mermaid* next to *Spawn* was not going to work," he said. "It was not going to attract the audience it was intended for, be it a child or a parent. We had to find another way to do it. That was the reason for this structure and this price point. $4.50 for 64 pages of comics material is a better bargain than three standard-format $1.75 comics, which costs $5.25 for 66 pages of editorial content. So, at the end of the day, we have a better product on a per-page basis."

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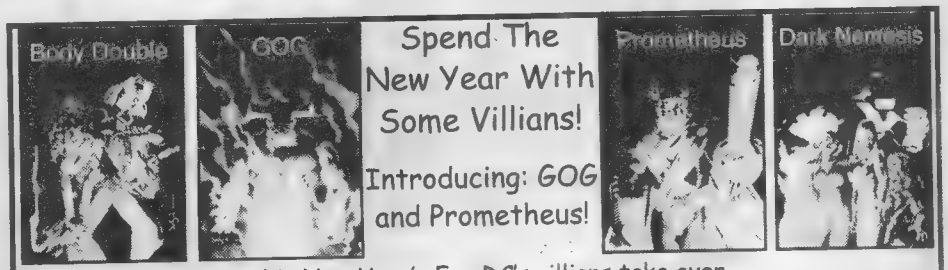

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Introducing: GOG and Prometheus!

This New Year's Eve DC's villians take over.
For a limited time, you can get all eight New Year's Evil comics for only $13.95 and Shipping* is *FREE!!*
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Sunday, October 19, 1997

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1. Participation in our auction is a willingness to purchase the books described herein, and binds the bidder to these rules. Please **DO NOT PLACE BIDS UNLESS YOU CAN UPHOLD THEM.** Renegers will be barred from future auctions and billed for collection costs
2. Please **CALL PRIOR TO AUCTION DATE TO REGISTER** and receive your bidder number. Detailed descriptions of any lot can be given over the phone prior to auction date **NO REGISTRATION WILL TAKE PLACE ON SUNDAY OCT. 19 - NO EXCEPTIONS.**
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4. Maximum bids are encouraged & we will bid for you up to your max. figure. It is very possible you may win an item for far less than your max. bids. Call backs will not be possible until or unless the auction runs late.
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8. Payments by VISA, MC, Amex & cashier's check & M.O. shipped immediately. Personal checks must clear - 7 days.
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10. Have fun!

WELCOME TO OUR 12TH COMICS & MEMORABILIA PHONE AUCTION!

We are continuing our efforts to bring you the widest selection of collectible material w/low minimum bids! We will be assigning bidder numbers beginning Oct. 13! Have fun!

GOLDEN AGE COMICS

1

ACTION #67. Beautiful copy has three very faint bends on fc w/no colour flaking (only 1 is a crease) all barely noticeable. Could be pressed perfect. Yellowing. Very strict **F/VF,** looks **VF+** ..... MB $20

2

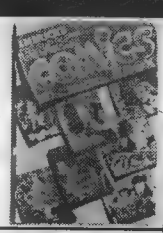
ALL STAR #50. Scarce, gorgeous glossy copy w/3 pgs. **Frazetta** art. Copy has several very faint black prof touch-up spots on stress lines at sp & a ½" bc corner chip. Pencil inside on JSA mem. coupon. Looks very sharp, almost trimmed (but isn't). Sotheby's grade of **F63** ..... MB $20

3

ALL STAR #55. Killer copy of scarce sci-fi c/story. Issue has been cleaned & has super sharp edges/crnrs. Slight warp from stacking & minor bindery miscut. Very white w/stamped arr. date bc. Sotheby's grade **VF78** ..... MB $20

4

ALL STAR #57. Scarce final issue w/Kubert art. Last G.A. G.L., Flash & Dr. Midnite. Copy has minor reading wear on sp & around edges. Pencilled "L" fc. Nice pages. Sotheby's grade **VG48** ..... MB $20

5 

AMERICA'S BIGGEST COMICS BOOK. 1944 Wm. Wise 196 pg one-shot w/Grim Reaper & Silver Knight. Very square sp has minor colour flaking & some fc ink transfer **Overall VF- Wow!** ..... MB $20

6

BLUE BEETLE #20. Ohio copy. Origin & 1st Tiger Squadron. Very sharp & glossy issue has tiny colour flecks on extreme sp & a ½" tr seal top sp bc w/¼" tr btm sp. High reflectivity. Pretty **VF-** ..... MB $20

7

CAPT. FLIGHT #4. 1st Rock Raymound. Very solid, tight copy w/regular reading wear & creases **VG** ..... MB $20

8

CAPT. MARVEL #81. Classic Mr. Atom sci-fi robot c/story. Beautiful yellowing copy has a faint vertical bc crease & a 1½" tr cf. Strict **F/VF** ..... MB $20

9

CAPT. MARVEL #132. Classic cvr of Marvel holding back a flood. Sharp copy w/tiny staple trs & some wear on bc **F-** ..... MB $20

10

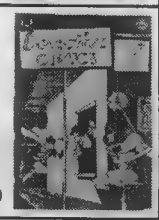
CAPT. MARVEL #143. Very clean later issue w/sci-fi cvr. Off-white pgs w/minor edge & crnr wear. **F,** and a nice one ..... MB $20

11

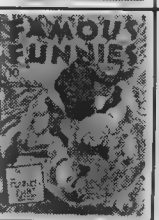
CAPT. MARVEL JR. #43. Ohio copy. Gorgeous, tight, glossy copy w/minor top sp tick bc & btm spine. Off-white pgs. **VF/VF-** ..... MB $20

12

CAPT. MARVEL JR. #82. Gorgeous, sharp **VF** copy. Great **skull & crossbones cvr** w/off-white pgs ..... MB $20

13 

DETECTIVE #117. Very sharp copy w/2 long vertical pressed cvr creases w/no flaking. Lower fc crnr creasing w/no flakes & no colour touch visible under lights. Cvr has been cleaned & copy has nice off-white pages. **Fine grade,** looks much nicer ..... MB $20

14 

FAMOUS FUNNIES #89. Incredible **H.G. Peters** cover (look in the Gerber!) and story. Very clean & glossy w/yellow pgs. Pretty **F+** ..... MB $20

15

FEATURE FUNNIES #12. 1938 early Chesler w/early Clock app. Solid **VG** w/nice colours & **owl** 5 pgs ..... MB $20

16

G.I. IN BATTLE ANNUAL. Super **scarce** 1952 100 pg squarebound Farrell. Unbelievably glossy red f/b cover. ¼" chip btm sp w/1½" top right crnr crease & slight reading ticks w/slight tilted sp. Much nicer app than descip. **Very white.** Strict **F/F-** ... MB $20

17

MARY MARVEL #19. MILE HIGH COPY. This is the copy in the **photojournal.** Very sharp & straight **w/brilliant** colours & off-white pgs. Lower bc sp bump & upper right fc 2" slight (very) crnr bend w/no creasing. Tiny triangle by logo w/teeny nick top bc w/no chip. **VF/VF-** ..... MB $20

18

MASTER #65. Beautiful **white** cvr has f/bc dustshadow & minor reading wear. Solid **F+** ..... MB $20

19

SENSATION #88. Gorgeous glossy tight copy of this scarce bk. Wildcat story. 1½" green dist. mark fc w/several clear spots bc. Super nice, looks **VF+. F/VF** ..... MB $20

20

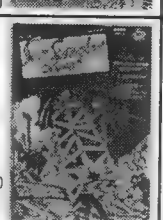
SENSATION #89. Mile High copy. Coded. Wildcat story. Outstandingly **white** copy w/reading wear & a few small creases & trs. w/top fc wrinkles. Pretty **VG+** ..... MB $20

21

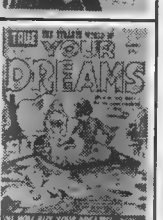
SENSATION #99. 1st app. Astra. Fantastic black cvr. Copy has slight ½" sp split & a tiny staple tr w/2 crease lines & a small sp hole o/w **VF+** app. but inside cvr is beginning to brown as are pg edges **F+** ..... MB $20

22

SHADOW VOL. 4 #12. Walter Gibson copy. Powell c/art w/atomic bomb panels and a very cool skull cvr. Yellowing cvr/pgs w/nice gloss & minor wear. Christies grade of **F63** ..... MB $20

23 

STAR SPANGLED #55. Great s/Kirby Guardian & Newsboy Legion. Cvr has been cleaned & pressed & bc has rippling from process. Slight wear **F** ..... MB $20

24 

STRANGE WORLD OF YOUR DREAMS #1. Neat, scarce s/k bk. Very solid **VG** copy w/nice colour but owl 5 pgs ..MB $20

25

WALT DISNEY COMICS & STORIES #1. Classic **key** issue. Copy has pen name, heavy reading wear w/creasing & 2 small chips, but issue is very glossy & solid w/nice pgs. CF is loose & puzzle has been done. **Strict G-** MB $20

26

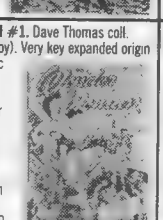
WEIRD SCIENCE FANTASY ANNUAL 1953. Scarce 132 pg squarebound contains '52/'53 issues. Very glossy, straight copy w/dead-on sp w/all paper intact w/¼" btm. Superior pgs. Reading ticks on cvr have been prof touched, almost unnoticeable. Uncommon cond. App **F/VF** ..... MB $20

27

WHIZ #34. Fantastic Lt. Marvel cvr. Very solid bk w/lower btm sp nick & a small pencilled "2" in "Z" of logo. Nice copy w/yellowing pgs. Christies' grade **F74** ..... MB $20

28

WONDER #11. Gorgeous **Ingels Good Girl cvr.** Nice, tight copy has a ¼" top sp nick & slightly flaked top right fc crnr. Uncreased & flat. Owl 5 pgs. **Nice F+** ..... MB $20

29 

WONDER WOMAN #1. Dave Thomas coll. (Joan Thomas' copy). Very key expanded origin issue. Copy has a missing bc w/comp fc w/pen/pencil name extreme right edge. Mod creasing on sp & a 1" tr on splash w/tiny spot of discolouration by btm staple splash. However, interior is **very solid, fresh & white w/nicest pages I've seen** on this bk. Would restore well. Strict **P/Fr** ..... MB $20

30

WORLD'S FINEST #6. Dave Thomas coll. Patriotic cvr, Aquaman & S/K Sandman. **Very white pgs** w/flat, tight minorly cracking sp w/light reading ticks, flaking & creasing. Super nice glossy copy. Pen name **VG+** ..MB $20

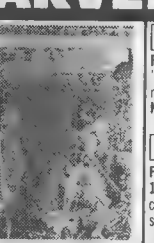
MIGHTY MARVEL MEMORABILIA

31

BLACKLIGHT POSTER - THOR - "NONE BUT THEE". 1971 Hard-to-find **NM-.** Huge romantic blowup of Thor & Sif ..... MB $20

32

BLACKLIGHT PROMO HEADER. Rarest of all Blacklight items - large, thick, coated B-light poster dump header larger than a poster. **Iron Man** image. Rough around edges & crnrs but flat & uncreased **VG** .. .. MB $20

33 

BLACKLIGHT PUZZLE - CONAN BY BWINDSOR-SMITH. Still sealed **Mint in VF box.** Scarce, gorgeous ..... MB $20

34

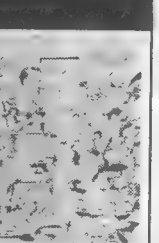
FF PB'S 1 & 2. '66 & '67 Lancer. Kirby reprints. Super nice **NM-** copies ...MB $20

35 FF SLURPEE CUPS. 1975. Set of 4 7-11 cups from Marvel series. Tough **F-VF** MB $20

36

I. HULK PB. '66 Lancer Early Ditko/Kirby **VF+** scarce .. .. .MB $10

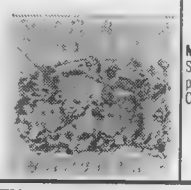
37 I. HULK TPB. Fireside. Scarce style B oversize bk **NM-** ..... MB $10

38 

JACK KIRBY PORTFOLIO - '68. Scarce sendaway 15 page 8x10 portfolio w/bio page & info pg. Super rare. **VF** loose ..... MB $10

39 ART OF JOHN BUSCEMA VOL. 1. '78 32 pg art bk w/long interview & much art **NM** ..... MB $10

40 MARVEL CALENDAR 1977. Early calendar w/art/dates **VF** .... MB $10

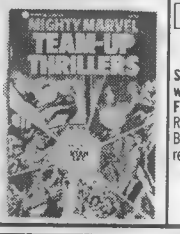
41 

MARVEL CALENDARS 1978 & '81. Both **VF** MB $10

42 1980 OCCULT WORLD OF DR. STRANGE calendar - scarce **NM** ....MB $10

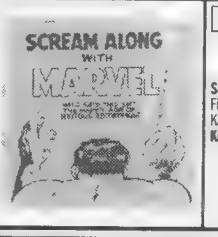
43

MARVEL MINI BOOKS. 1968. Set of 6. Smallest ever produced. S-Man, Hulk, Millie, Cap, Fury, Thor. Scarce **NM** .... MB $10

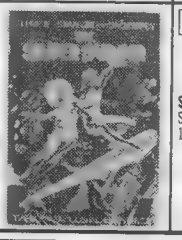
44 

MARVEL'S GREATEST SUPERHERO BATTLES. Fireside 1st. **VF** w/slight edge foxing ..... MB $10

45 MARVEL TEAM UP THRILLERS. 1st Fireside **NM-** . MB $10

46 

SCREAM ALONG w/MARVEL. 1968 Fan Club Record. Reorder #2. The Bullpen Sings. **NM** record w/F jacket ... MB $10

47 

SILVER SURFER GN. Fireside original by Kirby & Lee. **Signed by Kirby! NM** MB $10

48

SUPERSTAN SLURPEE CUP. Scarce Stan Lee cup from the 1975 7-11 set **VF** .. . MB $10

DARK ADVENTURE 10-19 AUCTION CONTINUES: REGISTER OCT. 13-18 (770) 232-1931

SPARTA LINE DC ROMANCE

Pulled from the printer lines by a female Sparta employee for her daughter who never read them.

49 **FALLING IN LOVE #55.** Gorgeous, white glossy bk **VF** ..... MB $10

50 **FIRST LOVE #90.** Sharp **NM-**. Harvey ..... MB $10

51 **GIRL'S LOVE #91.** Glossy white **NM-** ..... MB $10

52 **GIRL'S LOVE #92.** Very sharp & white **NM-** ..... MB $10

53 **GIRL'S LOVE #93.** Nice **VF** ..... MB $10

54 **GIRL'S ROMANCE #88.** Incredibly white & sharp **VF+** ..... MB $10

55 **GIRL'S ROMANCE #90.** Killer **NM-** ..... MB $10

56 **HEART THROBS #80.** Stupendous **NM-** .... MB $10

57 **HEART THROBS #82.** Glossy white **NM-** ..... MB $10

58 **SECRET HEARTS #83.** Nice, colorful **VF** ..... MB $10

59 **SECRET HEARTS #85.** Glossy, white **NM** ..... MB $10

SPARTA LINE HIGH GRADE DC & HARVEY

From the same as above - these books are unbelievably white, glossy & fresh!

60 **ACTION #293.** Nide **NM**-origin of Comet ..... MB $10

61 **ACTION #297.** Incredibly high-coloured & glossy **NM** ..... MB $10

62 **ADVENTURE #266.** Real sharp early Krypto. Owl 7 **F+** ..... MB $10

63 **ADVS. OF BOB HOPE #77.** Beautiful **VF/NM** ..... MB $10

64 **ADVS. OF BOB HOPE #79.** Very clean **NM-** ..... MB $10

65 **ADVS. OF JERRY LEWIS #73.** Nice **VF** ..... MB $10

66 **ADVS. OF JERRY LEWIS #74.** Super scarce photo cover **VF** ..... MB $10

67 **ALARMING TALES #2.** Clean, white **F+** ..... MB $10

68 **ALARMING TALES #3.** Glossy **VF+** ..... MB $10

69 **BLACKHAWK #182.** Super sharp **NM-** ..... MB $10

70 **FOX & CROW #76.** Pretty **VF** ..... MB $10

71 **FORBIDDEN WORLDS #110.** Early Herbie **VF** ..... MB $10

72 **HUMPHREY #15.** 1st Humphrey **NM-** ..... MB $10

73 **MANY LOVES OF DOBIE GILLIS #16.** Tight **NM-** ..... MB $10

74 **MANY LOVES OF DOBIE GILLIS #17.** Nice **VF+** ..... MB $10

75 **MY GREATEST ADVENTURE #77.** Unbelievably bright & glossy robot cvr **NM-** ..MB $10

76 **OUR FIGHTING FORCES #72.** Super bright **NM-** ..... MB $10

77 **OUR FIGHTING FORCES #73.** Nice, white **VF+** ..... MB $10

78 **OUR FIGHTING FORCES #74.** Scorching colours **NM-** ..MB $10

79 **STRANGE ADVS. #133.** Cool dinosaur cvr **VF/VF-** ..MB $10

80 **SUGAR & SPIKE #43.** Almost brand new **NM-** ..... MB $10

81 **SUGAR & SPIKE #45.** Sharp, glossy **VF/VF+** ..... MB $10

82 **SGF LOIS LANE #38.** Incredibly nice **VF/VF+** ..... MB $10

83 **SGF LOIS LANE #39.** Glossy & bright **NM-** ..... MB $10

84 **WONDER WOMAN #134.** Scarcer issue. Nice **VF+** ..... MB $10

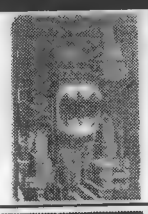
85 **WONDER WOMAN #136.** Gorgeous **NM-** ..... MB $10

86 **WORLD'S FINEST #133.** Very pretty **VF+** ... MB $10

MEMORABILIA & VINTAGE PAPER

87 **AMERICA AT WAR TP.** Scarce Fireside DC War TP **VF/NM** ..... MB $10

88 **BATMAN: DARK KNIGHT RETURNS S/LTD #313/4000.** 1st orig print. HC. Signed by Miller in orig box **NM** ..... MB $10

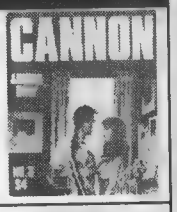


89 **BATMAN/JOKER POWER BOOK & RECORD. 1975.** Comic & story by Adams. Neat hard-to-find 45 in **VF** ..... MB $10

90 **BLUE BOLT #108 COVER PRESS PROOF.** L.B. Cole's **personal file** cvr proof of the classic sci-fi cvr Comic sized, blank back **NM-** ..... MB $10

91 **CAPT. MARVEL PORTRAIT PICTURE.** Mail in - no text. Early '40s Whiz promo. Nice 8x10 painted image. Off-white w/1" slight top cmr crease w/no flaking **F/VF** tough premium ..... MB $10

92 **CANNON #2-4.** 10"x12" oversized mag w/crdbrd cvr pub by Wally Wood in '79. B/W **VF/NM** ... MB $10



93 **DC DIGEST LOT #1.** 3 Blue Ribbons - #72 (Haunted Tank), #21 (O A A.W.), #41 (Sugar & Spike). All **VF/VF-** ..... MB $10

94 **DC DIGEST LOT #2.** 4 Blue Ribbons - #13 (Str. Sports), #14 (UFO), #17 (Ghosts), #24 (H of M). All **NM** ..MB $10

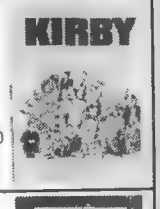
95 **FOUR DARK DAYS IN HISTORY.** 1963. Superb mag pub'd after JFK assass. w/many photos of the event, aftermath & funeral. Contains homicide report & 88th Congressional Record **F/VF** ..... MB $10

96 **GREEN LANTERN PB'S 1 & 2.** 1st. 1972. Adams' classic stories/art **VF-/VF+** ..... MB $10

97 **GOLDEN BK LOT OF COLORING BKS.** Unused. Superman '83, '95 & Batman '89 **VF-NM-VF-** .... MB $10

98 **HAPPY HOUSE LOT OF ACTIVITY BKS.** 1983. Superheroes, Villians & Superman. All **VF/NM** Unused ..... MB $10

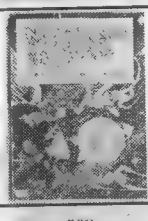
99 **JACK KIRBY TREASURY VOL. 1 & 2.** '82 & '88 by Pure Imagination. Incredible bk w/tons of rare art & interviews **VF/NM** ... MB $10



100 **MARVEL MASTERWORKS #14.** Capt. America. T of S #59-81. Scarcer **NM** ..... MB $10

101 **MARVEL MASTERWORKS #15.** Surfer 1-5. Only print **NM** ..... MB $10

102 **MYSTERIES IN SPACE TP.** Scarce Fireside DC sci-fi TP. Long crease by sp on fc o/w **NM- F+** ..... MB $10



103 **ORIGINAL PRINTING PLATE** (unpictured) - **BORIS KARLOFF #71** Splash. 10.5"x7" magnesium. One-of-a-kind - usually destroyed after printing. Very detailed ..... MB $10

104 **ORIGINAL PRINTING PLATE** (unpictured) **DARK SHADOWS #10.** 4 pg plate - 14"x21" large. Pgs 8, 9, 24, 25. **Rare** ..... MB $10

105 **POWER OF SHAZAM HC.** 1994. Hard-to-find Ordway retelling of origin **NM** ..... MB $10

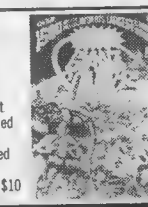
106 **SANDMAN STATUE** (first) # / orig casting & 1st DC statue. **NM in F+** box. Seldom sold ..... MB $10

107 **SECRET ORIGINS OF DC SUPERHEROES TP.** 1st 1976. Adams cvr Scarce thick bk reprints GA/SA origins of all major DC heroes. Virtually perfect. Nicest I've had **NM** MB $10

108 **SUPERHEROES BIG, BIG BOOK.** 1980 Whitman. Huge 448 pg phone book sized activity bk w/many comics & tons of artwork Last pg has 2-2" trs. Unused. **F+** Scarce ..... MB $10

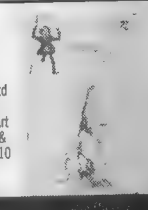
109 **SUPERMAN, BATMAN & W. WOMAN BIG, BIG BOOK.** 1982 Merrigold Huge 448 activity & comic book. Unused. Scarce **VF-** ..... MB $10

110 **WHAM-O GIANT BOOK OF COMICS.** 1967. The one you've read so much about Huge, oversized bk crammed full of strips by **Wood** & others. Folded, but flattened w/tan inside cvrs **VF-** ..... MB $10



111 **WONDER WOMAN HC** 1972. Bonanza Bks Foreword by Gloria Steinem. Large, scarce HC w/many GA reprints. **VF - dj, NM - bk** ..... MB $10

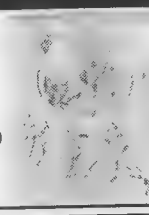
112 **YELLOW DOG TABLOIDS #1-12.** Special 5th Ann. Ltd in yellow envelope (Undergrounds) **All NM-**. Art by Crumb, Wilson, Shelton & other greats ..... MB $10



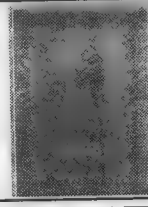
ORIGINAL ART

113 **JEFF AUSTIN.** Unpublished pen & ink 8"x8" finish of **Phantom Lady**, partially nude. Nice **NM** ..... MB $10

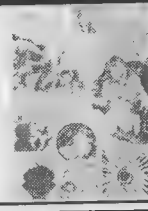
114 **MIKE DEODATO, JR.** Full-sized 11"x16" pencil sketch of **Batgirl** w/Batgirl ghosted head over image **NM** ..... MB $10



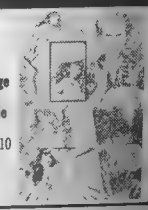
115 **TONY HARRIS & JOE PHILLIPS.** 14"x20" incredibly nice painting of a dark, moody **Batman**, very nice. Prof framed & tripled matted ..... MB $10



116 **JIM SILKE.** Betty Page Comics **#2 page 16.** Orig detailed pencils on newsprint (11x16) Beautiful Betty in 1 large & 4 other panels. **Signed** ..... MB $10



117 **JIM SILKE.** Betty Page Comics **#2 page 17.** Orig detailed pencils on newsprint (11x16). **Betty strips - 4 great lingerie panels.** Lush & incredible. **Signed** ..... MB $10



DARK ADVENTURE 10-19 AUCTION CONTINUES: REGISTER OCT. 13-18 (770) 232-1931

KEY & ESOTERIC SILVER AGE

118 **ADVS. OF JERRY LEWIS** #105. Superman x-over Adams Pretty VF . . .MB $10

119 **AMAZING SPIDER-MAN #38.** 2nd Mary Jane Sharp, glossy yellowing **VF** .....MB $10

120 **AMAZING SPIDER-MAN #39.** 1st Romita, classic Goblin c/story. Nice, but yellow **VF** .....MB $10

121 **BRAVE & THE BOLD #62.** 1st S.A. Wildcat & O. of Starman & B. Canary. Beautiful **NM-** .....MB $10

122 **BRAVE & BOLD #64.** Batman vs. Eclipso. White sp **VF/NM** .....MB $10

123 **CHILI #1.** Real tough Marvel **VF** .....MB $10

124 **CHILI #2 & 3.** Both **VF +** .....MB $10

125 **DAREDEVIL #8.** O. & 1st Stiltman. Wood art. Yellowing **VF/VF +** .....MB $10

126 **DAREDEVIL #9.** Wood art **VF +** .....MB $10

127 **DATE W/DEBBIE #1.** Scarce DC humor issue **F +** ....MB $10

128 **DEBBIE'S DATES #1.** White sp Beautiful copy Scarce **NM-** .....MB $10

129 **DOOM PATROL #92.** Ohio copy. Coded **NM-** .....MB $10

130 **FF #10.** Lee & Kirby story app. Nice **F +** .....MB $10

131 **FANTASTIC FOUR #40.** Early DD x-over. Beautiful off-white **NM-** .....MB $10

132 **FANTASTIC FOUR #48.** 1st Galactus & Surfer. Stacking wave. Top sp stress line o/w beautiful **VF/NM.** Off-white .....MB $10

133 **FANTASTIC FOUR #45.** 1st Inhumans. Off-white o/w **VF +** .....MB $10

134 **FANTASTIC FOUR #71.** Gorgeous white **NM** . .MB $10

135 **LIPPY THE LION & HARDY HAR HAR #1.** 1963. **VF** early Hanna-Barbera TV. Scarce .....MB $10

136 **MUSHMOUSE & PUNKIN PUSS #1.** 1965. Early HB TV **F +** .....MB $10

137 **ROAD RUNNER #4.** 1966 Gold Key file **NM-** ....MB $10

138 **SHOWCASE #79.** 1st app Dolphin. Pretty **VF/VF +** .....MB $10

139 **TEEN BEAM #2.** Scarce DC teen bk. Monkees photo cvr. White sp **VF** .....MB $10

140 **WITCHING HOUR #1.** Nice copy of a high demand DC. Tiny arrival date **VF +** .....MB $10

141 **WONDER WOMAN #164.** 1" crease bc crner. White sp o/w **NM-** .....MB $10

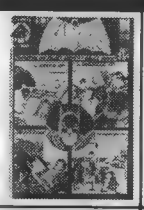
142 **X-MEN 7.** Pretty, clean, fresh & sharp. Yellowing **VF +** .....MB $10

143 **X-MEN 13.** Gorgeous, but yellowing **VF/NM** .....MB $10

100 PAGERS, GIANTS & SQUAREBOUNDS

144 **AMAZING SPIDER-MAN SPECIAL #4.** Nice, tight, glossy copy. Orig 41 pg Human Torch battle story Slight white sp w/dusty bc & minor bindery ripple **VF +** .....MB $10

145 **BATMAN #233.** G-85. Gorgeous glossy copy w/white pgs **NM-** .....MB $10



146 **BRAVE & THE BOLD #113.** Glossy red, pretty copy w/straight sp **NM-** .....MB $10

147 **DC ROMANCE LOT.** 52 pg 25¢ Giants. Girl's Love #166 & 169 **(VF)** & Young Love #94 **(F +).** Hard-to-find .....MB $10

148 **DC-13 SUPERMAN #252.** 100 pg w/wraparound Adams **Flying Heroes** cvr. Beautiful **NM-** .....MB $10

149 **DC-20 BATMAN.** 100 pger. One of the few w/no ink transfer **NM-** .....MB $10

150 **DETECTIVE #440.** 100 pgs. Beautiful **NM** .....MB $10

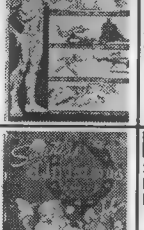
151 **DETECTIVE #441.** 100 pgs. Nice, glossy **NM-** .....MB $10

152 **DETECTIVE #444.** 100 pgs. **NM-.** Tiny staple bump ...MB $10

153 **EIGHTY-PAGE GIANT #20.** Action #334 G-20 Glossy white early 80 pgr Tiny btm sp nick **VF** .....MB $10

154 **FANTASTIC FOUR SP. #6.** Pretty, straight copy w/new Kirby story. **1st Annihoiis &** birth of Franklin **NM-** .....MB $10

155 **FLASH #205 G-82.** Pretty NM copy, but has very off-white pgs, so **VF** .....MB $10



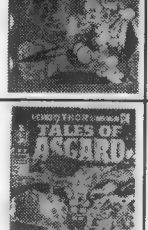
156 **G.I. COMBAT #147, 148.** Hard-to-find 25¢ Giant two-in-one issues. 147 is **VG-** & 148 is **VG/F** .....MB $10

157 **HANNA-BARBERA BANDWAGON #2.** Clean early Gold Key 80 pger. Top sp tick & very minor wear. All HB character app **F/VF** .....MB $10

158 **MONSTERS ON THE PROWL #13.** Tough hi-grade copy of non-squarebound giant. Lower fc. bindery ticks, so **VF** .....MB $10

159 **OUR ARMY AT WAR #241.** 48 pg. 25¢ Giant. Gorgeous **NM** from the **Joe Kubert** collection .....MB $10

160 **POPEYE GHOSK STORIES.** Pretty, glossy Gold Key 80 pgr **NM-** .....MB $10



161 **SANTA'S CHRISTMAS COMICS.** 1952 100 pg Standard File copy. Straight, centered w/white pgs. 1" tr lower fc & pg 13/14 an insert **F** .....MB $10

162 **SUPERMAN #272.** Beautiful straight 100 pg **NM-** .....MB $10

163 **SUPERMAN #278.** Very white & glossy 100 pger **NM-** .....MB $10

164 **SUPERMAN FAMILY #164.** 1st issue. 100 pger **NM-** ..... MB $10

165 **SMGF LOIS LANE #113.** 35¢ G-87 Giant. Impossible to locate in high grade. Incredible copy **NM-** ..MB $10

166 **SWING W/SCOOTER #32, 33.** Scarcer 64 pg Giants **VF & F-** .....MB $10

167 **TALES OF ASGARD #1.** Super nice & straight **NM-**dusty bc .....MB $10

168 **TENDER LOVE STORIES #2. Very scarce.** '70s Skywald romance w/DC artists **F +** .....MB $10

169 **VICKI #1. Scarcest Atlas.** Hard-to-find '70s squarebound **NM-** .....MB $10

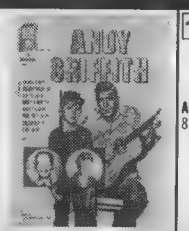
170 **YOUNG ROMANCE #197, 198.** Glossy **F-** copies of these tough bks .....MB $10

171 **YOUNG LOVE #108-110.** Nice, solid reading copies **F + /F/F-** .....MB $10

HIGH GRADE DELL COMICS

Collected by another Sparta employee & stored 30 years in a trunk. Exceptional.

172 **ANDY GRIFFITH #1** (FC 1252). Super tough. Glossy owl 7 w/¼" tr top fc & minor sp stress **F/F +** .....MB $10

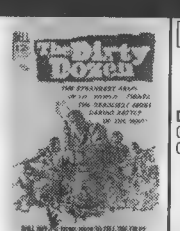


173 **ALVIN #8.** Beautiful owl 8 **NM-** .....MB $10

174 **CLYDE CRASHCUP #1.** Super tough owl 8. '63 humor **NM-** .....MB $10

175 **CLYDE CRASHCUP #4.** Very nice **VF** .....MB $10

176 **DIRTY DOZEN.** Movie classic. Outstanding owl **II NM-** .....MB $10



177 **DR. KILDARE #9.** Gorgeous **NM-** R. Chamberlain photo cvr .....MB $10

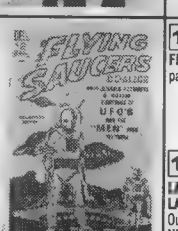
178 **FELIX THE CAT #4.** Beautiful **NM-** .....MB $10

179 **FELIX THE CAT #5. NM-** .....MB $10

180 **FELXI THE CAT #6. NM-** .....MB $10

181 **FLYING SAUCERS #1.** Tough Pencil "17" on cvr **VF +** .....MB $10

182 **FRANKENSTEIN #4. NM-** Superhero .....MB $10

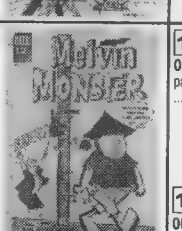


183 **FROGMEN #10.** Nice painted cvr **NM** . MB $10

184 **LARRY HARMON'S LAUREL & HARDY #4.** Outstanding 1963 issue **NM-** .....MB $10

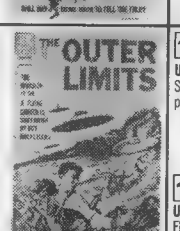
185 **MELVIN MONSTER #2.** Glossy owl 9 **NM-** .....MB $10

186 **MELVIN MONSTER #3.** Very white cvr **NM-** ..MB $10



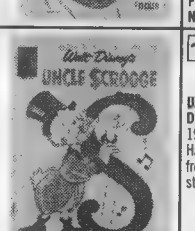
187 **OUTER LIMITS #5.** Killer painted cvr. 1964 **NM-** .....MB $10

188 **OUTER LIMITS #7.** Super nice **NM-** .....MB $10



189 **UNCLE SCROOGE #35.** Sharp '61 issue w/owl 7 pgs **NM-** .....MB $10

190 **UNCLE SCROOGE #38.** Flat & tight **NM-** MB $10



191 **UNIVERSAL PRESENTS DRACULA & THE MUMMY.** 1963 squarebound, owl 8. Has faint ripples by spine from binding & minor stacking wear **VF** .. MB $10

DARK ADVENTURE 10-19 AUCTION ENDS: REGISTER OCT. 13-18 (770) 232-1931

TREASURY EDITIONS

192 **WHIZ #1 FAMOUS FIRST EDITION F-4.** Hard cover. Scarce. DJ is **F**, bk **F +** ..... MB $10

193 **LIMITED COLLECTOR'S EDITION (LCE) C-21.** Shazam. The 1st Treasury Edtion. Beautiful white cvr. Summer 1972 **NM** ... MB $10

194 **RUDOLPH NN. DC-32156.** Christmas, 1972. **The scarcest Treasury** & one of the top five scarcest '70s comics. My original copy **VF** ..... MB $10

195 **LCE C-23. HOUSE OF MYSTERY.** 1973. Beautiful copy w/art by Adams, Toth, Wood, Wrightson, Kane & Aragones **VF** ..... MB $10

196 **LCE C-24. RUDOLPH.** Christmas, 1973. Super tough w/50's reprints **NM** ..... MB $10

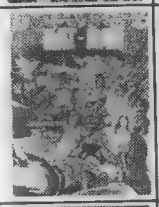
197 **LCE C-25. BATMAN.** 1974. Blood red Adams cvr. Every decade of Batman stories **NM-** ..... MB $10

198 **LCE C-32. GHOSTS.** 1974. Nice copy w/early reprints **VF** ..... MB $10

199 **LCE C-37. BATMAN.** All villain issue. 1975. Adams cover **NM** ..... MB $10

200 **LCE C-48. SUPERMAN VS. FLASH.** 1976 reprint of the classic race **NM-** .. MB $10

201 **LCE C-51. BATMAN. 1977.** Neat Adams wraparound cvr. Complete Ras Al Ghul issue All Adams. **NM-** ..... MB $10



202 **LCE C-52. BEST OF DC.** 1977 Adams, Aparo, Infantino, Kubert, Toth & Swan Adams cvr **VF** MB $10

203 **LCE C-59. BATMAN'S STRANGEST CASES.** Adams cover **NM** ..... MB $10

204 **MARVEL & DC PRESENT #1. SUPERMAN VS. SPIDER-MAN** 1976. 1st crossover w/Adams/Giordano art **NM** ..... MB $10

205 **MARVEL TREASURY #28. SUPERMAN VS. SPIDEY #2.** 2nd teamup **NM** ..... MB $10

206 **MARVEL SPECIAL EDITION #2.** Complete Empire Strikes Back. Parkes Run Edition. Signed by Peter Mayhew (Chewbacca) **NM** ..... MB $10

207A **MARVEL SPECIAL EDITION #3 - COMPLETE STAR WARS NM-** ..... MB $10

207B **MARVEL TREASURY EDITION #1.** The 1st Marvel Treasury **Spider-man. NM** w/a few flecks on bc MB $10

208 **ARCHIE SPECIAL EDITION. CHRISTMAS & ARCHIE.** 1975 Super scarce NN Archie Treasury Yellowing **VF** MB $10

KEY & ESOTERIC '70S TO MODERN COMICS

209 **BATMAN #232.** Classic Adams c/art & **1st Ras Al Ghul.** Gorgeous **NM-** ..... MB $10

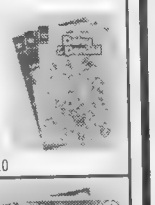
210 **BATMAN #234.** Adams c/art **1st S.A. Two-Face.** Very sharp w/¼" lower right crnr crease o/w NM **VF** ..... MB $10

211 **BRAVE & THE BOLD #93.** House of Mystery **Adams cvr.** Top of logo has slight red hue from top inking, but no overspray drops o/w **NM** ..... MB $10

212 **DETECTIVE #400.** Adams c/art. **Classic 1st Man-Bat.** White sp on splendid copy Pen "0" bc & bc stacking staple stain **VF/VF-** ....MB $10

213 **DAISY & DONALD #45.** Scarce July/Aug '80 issue **VF** ..MB $10

214 **DAISY & DONALD #56-58.** Very scarce last issues found only in 3 pks. No ads **NM-** .. ....MB $10



215 **DISNEY LOT.** All Gladstone firsts Mickey #1, Donald #1, Duck Tales #1, WDC&S (VF-), Uncle Scrooge 243 & Goofy #1. All rest **NM** ..... MB $10

216 **FANTASTIC FOUR #107.** Classic c/story. White sp & horizontal printer roller stain bc o/w NM-**VF** ..... MB $10

217 **FF #110. Scarce green cvr. variant.** White sp **VF** . MB $10

218 **HARVEY #2.** Scarce 2nd issue. White sp **VF-** ..MB $10

219 **LI'L KIDS #9, 11, 12.** 3 tough issues **VF-/F/VF** ..... MB $10

220 **MARVEL HORROR LOT.** 2 tough in hi-grade bks. **Dead of Night #1 & Beware #1 NM/VF +** ..... MB $10

221 **OUR LOVE STORY LOT.** #'s 3, 11, 28, 31, 36 **F/VF/F +/VF-/VF-** ..MB $10

222 **PETER THE PEST #1.** Hard to locate #1 **F +** ... MB $10

223 **PETEY #4.** Scarcer issue **F/VF** .. .. MB $10

224 **SANDMAN #1 & VARIANT #1.** One each w/the regular **NM & signed by Kirby!** The second is the rare violet variant **VF-** MB $10

225 **STAR SPANGLED WAR #151.** Classic **1st app. of the Unknown Soldier.** Glossy, white **NM.** Inked ..... MB $10

226 **SUPER FRIENDS #1-47.** Complete run **VF-NM** ...MB $10

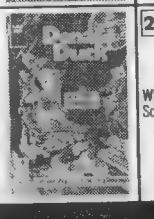
227 **SUPER FRIENDS SPECIAL 1981.** Tough giveaway. No price, ads **VF +** .. . MB $10

228 **SUPERMAN #233.** Classic Adams cvr. Glossy & bright w/off-white pgs **NM-** .MB $10

229 **TOMB OF DRACULA #1.** Gorgeous, off-white copy **NM-** $10

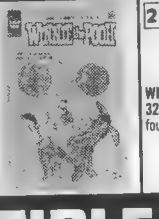
230 **UNCLE SCROOGE #185-188. NM.** Copies of the scarce later issues only found in 3-pks #185, 187 & 188 are **Barks** ..... MB $10

231 **WHITMAN 3-PK.** Early '80s pack w/3 consecutive issues of Donald Duck #228-230 **VF-NM** .MB $10



232 **WINNIE THE POOH #2.** Scarcer than #1 **NM-** ..... MB $10

233 **WINNIE THE POOH #26. Very scarce** issue available only in 3-pks **NM** ..... MB $10



234 **WINNIE THE POOH #31, 32.** Scarcer last issues only found in 3-pks **NM** MB $10

235 **WONDER WOMAN LOT.** 7 tough in hi-grade issues #210, 216, 218, 219, 221, 222 & 223 **All NM-** .....MB $10

236 **ZOD!, THE MOD ROB #1. Scarcest '70s Gold Key.** Bizarre pop art take on a Zodiac robot Weird **Double cover!** 1st is **VF-**, 2nd is **NM-**. Ever seen this? .....MB $10

COLLECTIBLE MAGAZINES

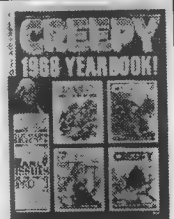
237 **AMAZING WORLD OF DC COMICS #6.** Scarce in-house fanzine Orland H of Mystery issue **NM-** ..... MB $10

238 **A.W. OF DC COMICS #7.** All Superman **NM-** ..... MB $10

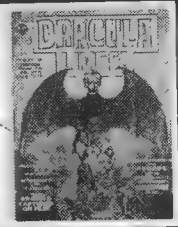
239 **CREEPY #3, 4.** Pretty issues w/**Frazetta** cvrs Yellowing **NM-, VF** ..... MB $10

240 **CREEPY #6-8.** Clean **Frazetta & Morrow** cvrs. Yellowing **VF-NM** ..... MB $10

241 **CREEPY 1968 YEARBOOK.** Scarce '67 compilation issue **VF +.** Squarebound ..... MB $10

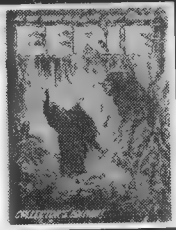


242 **DRACULA LIVES #1.** Gorgeous Boris cvr **NM-** .....MB $10

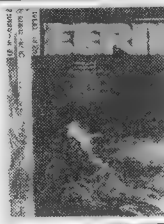


243 **HAUNT OF HORROR #1-5. VF-NM** copies MB $10

244 **EERIE #2.** Splendid copy. Yellowing **VF +** ..... MB $10

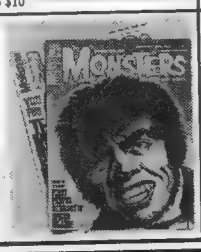


245 **EERIE #5-7.** Beautiful Frazetta & Morrow cvrs **VF/VF +** ..... MB $10

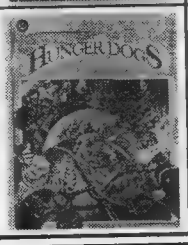


246 **EERIE YRBKS '70, '71.** Squarebound annuals **VF** ..... MB $10

247 **FAMOUS MONSTERS LOT.** 15 issues #34, 41, 50, 53, 54, 58, 59, 61, 62, 64, 65, 67, 81, Yrbk '66, '69. **All VF-NM** .....MB $10



248 **HUNGER DOGS GN. NM** copy of Kirby's wrap-up to the 4th World .....MB $10



249 **SPECTACULAR SPIDER-MAN #2.** Flat, nice painted **classic cvr.** Color. Dusty bc **VF** ....MB $10

250 **SOJOURN #1.** Large tabloid mag w/pstr. 1977 w/Kubert, Giordano, Wildey, Severin, Aragones, Elias & Bissette. **VF. Scarce** ..... MB $10

251 **VAMPIRELLA #2. NM-** copy ..... MB $10

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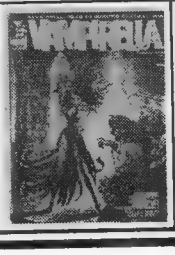

253 **VAMPIRELLA #13.** VF + ... MB $10

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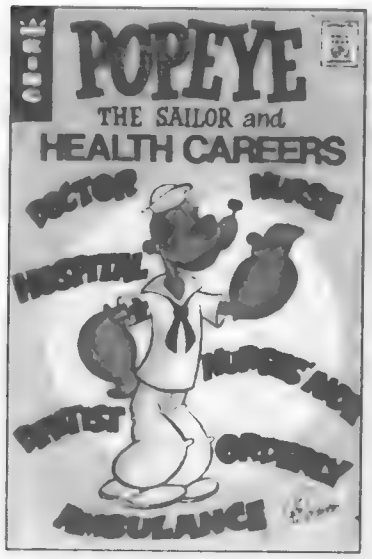
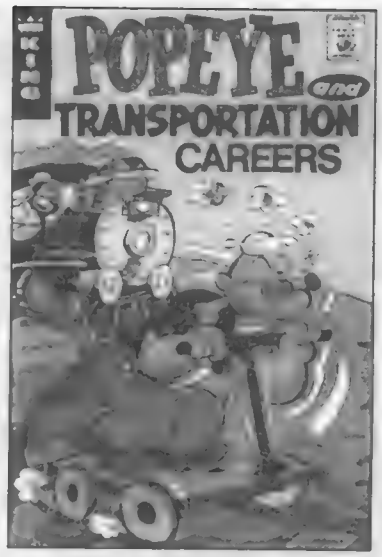
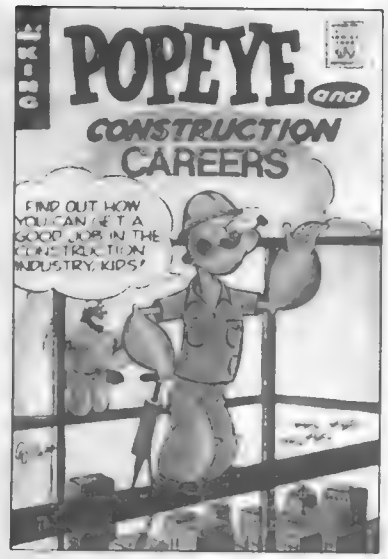
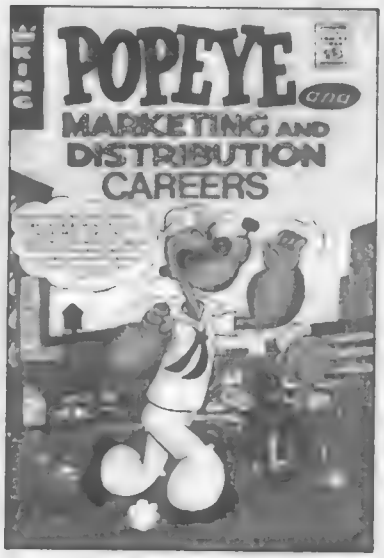
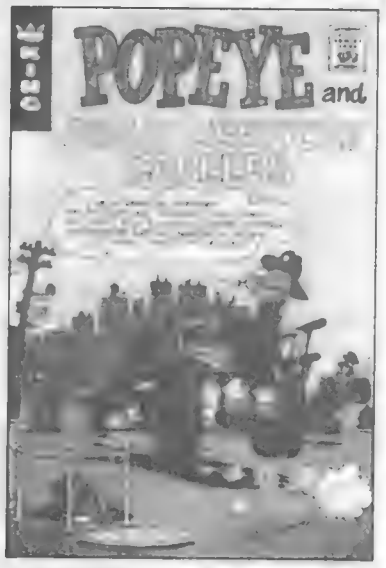
255 **VAMPIRELLA #95, 97-99.** Group of 4 **VF/NM** issues .....MB $10











Arf! Arf! Didja think Popeye only knew about bein' a sailor man?

By Maggie Thompson

The King line of comics has frustrated collectors for years. Even while its newsstand series were being released in the '70s, fans in many parts of the country hunted for them in vain. However, many of those hunters didn't know King was also producing material that was not intended for newsstands.

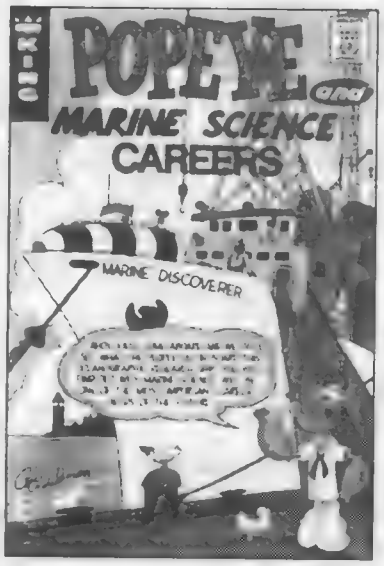
King's Career Educational Series comprised 15 career-oriented educational titles starring Popeye. All but one of the covers are shown here. All covers were by George Wildman, all issues were written by Joe Gill, all were © King Features Syndicate, all were approved by the Comics Code Authority, and all were printed by Charlton Press. The first two were © 1972, and all the rest were © 1973. Credits are as follows:

Popeye #E-1 *Popeye the Sailor and Health Careers*. Drawn by George Wildman.

Popeye #E-2 *Popeye and Environmental Careers*. Drawn by George Wildman.

Popeye #E-3 *Popeye and Communications and Media Careers*. Drawn by Ray Dirgo.

Popeye #E-4 *Popeye and Transportation Careers*. Drawn by Tony Tallarico.



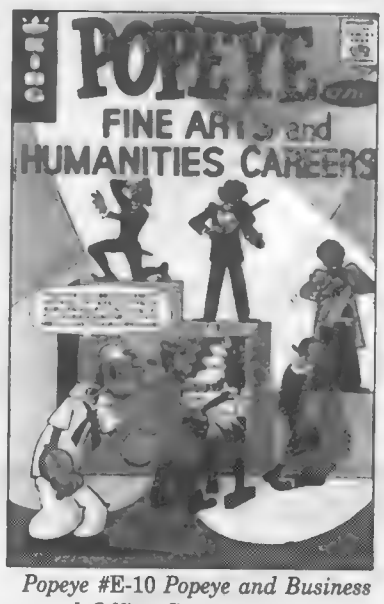
Popeye #E-5 *Popeye and Construction Careers*. Drawn by Jeff Keate.

Popeye #E-6 *Popeye and Consumer and Homemaking Careers*. Drawn by Frank Roberge.

Popeye #E-7 *Popeye and Manufacturing Careers*.

Popeye #E-8 *Popeye and Hospitality and Recreation Careers*. Drawn by Tony Di Preta.

Popeye #E-9 *Popeye and Marketing and Distribution Careers*. Drawn by Ray Dirgo.



Popeye #E-10 *Popeye and Business and Office Careers*. Drawn by Tony Tallarico.

Popeye #E-11 *Popeye and Public Services Careers*. Drawn by Tony Di Preta.

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Popeye #E-13 *Popeye and Marine Science Careers*. Drawn by Jeff Keate.

Popeye #E-14 *Popeye and Fine Arts and Humanities Careers*. Drawn by Paul Fung.

Popeye #E-15 *Popeye and Agri-Business-Natural Resources Careers*. Drawn by George Wildman.

The comics were sent as sets, though individual issues could be ordered separately; intriguingly, the invoice showed different numberings for some issues.

Invoices and shipping (U.S. Postal Service Book Rate) came from King Features in New York City, and the price for the set was $3. This set was shipped July 16, 1973.

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DEAD OF NI

***Comics Buyer's Guide** established its **Comics Clubs** column to list comics fan clubs around the world.*

If you want your club listed, please fill out and return the form below.

***Note:** This list is offered as a service to comics fan clubs and potential members. **CBG** provides this information **without** endorsing specific organizations or guaranteeing their quality (or guaranteeing, in the case of clubs devoted to specific concepts or comics, the endorsement of the copyright holder/s).*

***It is the club's responsibility to notify CBG of any changes which should be made in the listing.** When sending notification, please identify where in the listing the entry to be changed appears.*

New or changed entries will be indicated with a ✪ on first occurence.

***An additional note:** Since this list has not run in some time, some phone numbers and/or addresses may be out of date. We ask that club organizers take a few moments to check their group's information.*

Entries will be listed under the headings below, with restrictions as noted:

Dan T.'s Inferno

By Dan Tyree

"Ohhhh boy! Ain't it a gr-r-r-rand and glor-r-rious feelin'?"

That was the question posed by cartoonist Clare Briggs in a newspaper cartoon series of the Teens and Roaring Twenties. Each strip highlighted some simple pleasure that makes life worth living.

In that vein, I'd like to look at what cheers me up about comics.

Ain't it a grand and glorious feeling when:

• Jim Lee has Ben Grimm refer to Gorgon as Gorgonzola? (It's a throwback to the name in the *Not Brand Echh!* "Unhumans" parody from the '60s.)

• You discover that your favorite Golden or Silver Age story was really 100% written or drawn (without even a "suggestion" from the editor) by the guy who you always thought did it, he remembers the story, and he hasn't publicly denounced it as a piece of junk?

• You're able to rationalize buying a comic book that's not on your regular list? (When I was about 13, I splurged on an issue of *Sub-Mariner* for use as research material just in case I ever grew up to script the series.)

• It's possible to sneak past a pile of cruddy comics at a yard sale or flea market without your mother or significant other yelling, "Hey, here

(Continues on Page 76)

Local Club Meetings

California

Buena Park. *Official Betty Boop Fan Club*. News, pen pals, want ads. Quarterly meetings, no set date. Dues: $10/year (United States), $12 (Canada). Contact Bobbie "Boop" West, 6025 Fullerton Ave., #2, Buena Park, CA 90621. (714) 994-1948.

Burbank. *The International Animated Film Society: ASIFA – Hollywood*. Animation. Benefits include discounts on screenings, *Inbetweener* newsletter, participation in the Annie Awards (the Oscars of animation), and an animation hotline. Meeting time and date vary (call for more information), but meetings are held at 725 S. Victory Blvd., Burbank, CA 91502. Dues: $35 General Member, $20 Full-time Student, $55 International Member (local benefits included), $100 Patron (local and international benefits included), $500 Corporate (includes two tickets to the Annies, international benefits, and a contribution to the film preservation and scholarship funds). Contact David Koch, 725 S. Victory Blvd., Burbank, CA 91502. (818) 842-8330, fax (818) 842-5645.

Illinois

Homewood/Flossmoor. *Ken Tesar Comic Collectors' Club*. Buy and trade comic books and non-sport trading cards. Purchase comics at 30% off cover price. Meets every Tuesday and Friday at Homewood/Flossmoor High School, 999 Kedzie Ave., Flossmoor. No dues. Ken Tesar, 2825 Willow Rd., Homewood, IL 60430. (708) 799-1112.

Jerseyville. *Conan Forever*. All aspects of Robert E. Howard's barbarian. Meeting time and date vary each month, with meetings held at 201 E. Woodlawn, Apt. 27. Contact: Russell Cox, 201 E. Woodlawn, Apt. 27, Jerseyville, IL 62052.

Kansas

Kansas City. *Kansas City Comic Book Club*. A discussion group about the state of the comic-book industry, both locally and nationally. A comics and comics-related items showing is part of each monthly meeting. Contests are held as well as the occasional barbeque and convention. Meetings: Last Sunday of each month beginning at 1:30 p.m. at Clubhouse of the Whispering Hills Apartments, 8800 W. 124th St., Overland Park, KS. Dues: None at this time. Membership: To be a member in good standing, a member must attend three meetings in a 12-month period. Contact: Treasurer Keith Briggs (816) 525-9667 or write Kansas City Comic Book Club, 109 NE Main St., Lee's Summit, MO 64063.

Michigan

Kalamazoo. *The Kalamazoo City Comics Commission*. A comics advocacy group working to improve the comics community throughout southwest Michigan. Hosts such events as Mini-Comics Day, offers comic art classes to the community, and produces *Ferlbahoo*, a free newspaper about comics and related material. Meetings feature various presentations on comic studies and enjoyment. Meets every other Wednesday at 7 p.m. at The Comic Works, 1414 Portage St., Kalamazoo, MI 49001. Contact The Comic Works at (616) 345-9103, Monday through Friday from noon to 4 p.m., Saturdays from 10 a.m. to 4 p.m.

Minnesota

St. Paul. *Minnesota Cartoonists' League*. Social meetings and discussion. Meets last Tuesday of every month at 7 p.m. at O'Gara's Bar & Grill, 164 N. Snelling (Snelling at Selby), St. Paul. Dues: Donations for newsletter. Contact: Ken Fletcher, P.O. Box 80082, Minneapolis, MN 55408. Phone: (612) 729-6298.

New York

Greenvale. *Best Comics Silver/Golden Age Club*. Buy, sell, trade, discussion. Meets first Friday of every month at 6:30 p.m. on the second floor of Best Comics, 38 Glen Cove Rd., Greenvale, NY 11548. Dues: $12 per year. Contact President Todd Young at the above address. (516) 621-2099.

Little Neck. *Best Comics Golden Age Seminar*. Discussion and trading. Meets every Saturday from 4 to 7 p.m. on the top floor of Best Comics, 252-01 Northern Blvd., Little Neck. Dues: $12 per year. Contact Tommy Maletta (owner), 252-01 Northern Blvd., Little Neck, NY 11362. (718) 279-2099.

New York. *Science Fiction, Mysteries & More! Comix Club*. Comics reading and discussion. Meets first Friday of every month at 6:30 p.m. at Science Fiction, Mysteries & More!, 140 Chambers St., New York. No dues. Contact Alan Zimmerman at the meeting address. (212) 385-8798.

Ramapo/Spring Valley. *Ramapo Comic Book Club*. Collecting and trading, how comics are created, learning to write and draw comics, yearly convention. Meets Tuesday afternoons at 2 p.m. during the school year at two locations: Ramapo High School, Room 253, 400 Viola Rd., Spring Valley, NY 10977, or Spring Valley High, Rt. 59, Spring Valley, NY 10977. Dues: $5 per year. Contact Jay Horowitz, Ramapo High Faculty Advisor at the respective address or call (914) 577-6459 from 8 a.m. to 2 p.m. or contact Allan Rosenberg, Spring Valley High Faculty Advisor at the respective address or call (914) 577-6552 from 8 a.m. to 2 p.m.

Staten Island. *Krypton Comics Collector Club*. Silver Age comics. Meets Wednesday nights at 6 p.m. at Krypton Comics, 2143 Hylan Blvd., Staten Island, NY 10306. Contact Arthur Palomba at that address. (718) 667-7695.

Utica. *Organized Readers of Comics Associated (O.R.C.A.)*. Promotes comic books as a child's first reading tool and artform. Provides information on the care, trading, and collecting of all comics. Promote, respect, and encourage small-press publishing and the independent market. Formal monthly meeting first Saturday of each month in Utica. Internal small press group meets every Sunday from 5:30 to 7 p.m. Both meetings are held at Dunham Public Library, 76 Main St., Whitesboro, NY 13492. Also publishes club newsletter, *Fresh*, hosts a yearly comics show, offers club T-shirts, saves members money on new comics, offers a club website, makes convention appearances, and offers a free distribution service for all small press and self-publishers to both the club's membership and others. National and international membership with groups in the United States, Australia, Canada, Japan, Indonesia, the Phillipines, and Germany. Dues: $5 per year for ORCA, no charge for joining internal small press group. For more information, send $1 (deducted from yearly dues) to Rick Olney, P.O. Box 1743, Utica, NY 13503, call (315) 736-4684.

Virginia

Woodbridge. *The Lake Ridge Comic Book Club*. Cashless convention, swap meet, games. Meets monthly (usually on a Sunday from 1 to 3 p.m.) at Chin Park Library, 13065 Chin Park Dr., Woodbridge, VA 22192. Dues optional. Contact President Max Evry, 2880 Cedar Crest Ct., Woodbridge, VA 22192. (703) 490-1534.

Washington

Seattle. *Cartoonists Northwest*. Pro and amateur drawing. Meets the third Friday of each month at 500 Aurora Ave. N., Room 402, Seattle, WA. Dues: $20, $15 if out of town. Monthly newsletter, *Penstuff*, available with membership, write for a free preview issue. Contact Maureen Gibbs, P.O. Box 31122, Seattle, WA 98103. Phone: (206) 226-7623.

Canada

Calgary, Alberta. *Alberta Comic Collectors Association*. Trading, speakers, and shows. Meetings: Third Sunday of each month beginning at 7:30 p.m. at Meadowlark Community Hall, 623 58th Ave. SW, Calgary. Dues: $20 per year. Contact: Carl Horak, 1319 108th Ave. SW, Calgary, Alberta T2W 0C6. (403) 252-0878.

Clubs-by-Mail

***Note:** This is **not** a free listing service for fanzine publishers. It is intended as a listing of clubs-by-mail, clubs which offer other benefits than receipt of a fanzine.*

Anime Hasshin. Japanese comic book (manga) translations, reviews, buy and sell, classifieds, pen pals. Discounts on anime videos. Dues: $15 per year in the United States, $16 for Canade, $20 overseas. Send SASE for info. Lorraine Savage, P.O. Box 5121, Manchester, NH 03108.

Collectors' Club. Discussion, trading, selling, publication of members' art, strips, fiction, poetry, articles, etc. Digest newsletter published bimonthly. Send $5 or $10 to start, members maintain accounts from which newsletter costs are deducted. Send SASE for informational flyer, four first-class stamps for sample issue, to President Susan Dorne, 24 Madison St., Manchester, CT 06040. (860) 646-5165.

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(Continues on Page 76)

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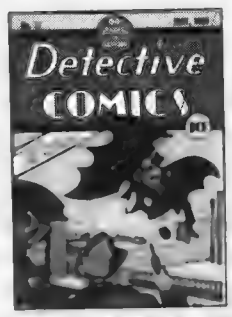
DETECTIVE COMICS #27

ARCHIE COMICS #1

Inferno
From Page 74

are some comic books! Don't you want these?" and forcing you to hem and haw and insult the seller?

• You can see "super-hero" spelled the same way twice consecutively? (Three times is too much to hope for. I thought Marvel and DC jointly trademarked the term — with the hyphen. We're making it hard to criticize the mainstream press for constantly misspelling "Spider-Man.")

• The doctor or dentist sadistically keeps you in the waiting room for hours — but you can prop your feet up on his dusty old magazines because you've brought a nice thick graphic novel you've been meaning to read?

• A "detective" story finds a super-hero using more skills than just the ability to spend seven pages beating up a bunch of punks in a pool hall?

• A hero can be kept fresh *without* replacing him with a bumbling novice who can't walk across the room without tripping over his shadow and who gasps, "Gosh! Wow! I'm actually meeting the plumber of The Big Conglomeration of Long-Underwear Guys for the first time! I'm not worthy!"?

• A flea market dealer eats the sales tax and sets a flat price of "four comics, $1"?

• Someone tells off a publisher who says, "We know artist Larry Legend had to make his lines really thick to compensate for the lousy printing of the '50s — so we're lovingly reprinting his work on superglossy paper that will show how monstrously thick those lines really were. And to compensate for his Parkinson's disease and the fact that he used only a 60-watt bulb and was afraid of crosshatching ..."?

• A non-fan looks at the cover of a Golden Age appearance of Dr. Fate or The Spectre and reads off the title as "Fun Comics" — and you gleefully supply, "No, you moron — it's *More Fun Comics*!"?

• An entire issue goes by without anyone declaring that so-and-so "must fall"? ("Grrr! Thrice-accursed critics in the U.S. say comic books are corny! Those critics must fall! Tomorrow, the world! Ha ha ha!")

Dan Tyree (a ***CBG*** *columnist since 1983) welcomes e-mail at DTyree@infoave.net and regular mail at 1801 Snake Creek Rd., Belfast, TN 37019.*

Clubs
From Page 74

and certificate. Timothy J. Jones, 1401 St. Edwards Dr., #157, Austin, TX 78704.

Open Minded Comics Club. All types and interests relating to comics. Send a long SASE for information to Aaron M. Deutsch, 115 Shoreham Way, Merrick, NY 11566. (516) 868-3930 (no collect calls, please).

Organized Readers of Comics Associated (O.R.C.A.). See listing under Local Club Meetings (Utica, NY).

Pizazz Comics Co-op. A group of small press publishers, editors, artists, and writers who believe in quality and good taste. All submissions must be "G" or "PG"-rated. Bi-monthly newsletter. Dues: $7.50 per year. Sample copy of newsletter available for $1. Contact Chairman Steve Shipley, 1840 Garden Ridge, Apt. #3, Toledo, OH 43614. (419) 385-4039.

Smurf Collectors Club International. Buy, sell, and trade. Send a long SASE to S. Lipschitz, 24C Cabot Rd. W., Massapequa, NY 11758. (516) 799-3221.

The Star Wars Smugglers Network. Non-profit correspondence club for Star Wars fans to exchange ideas, art, writings, and esoterica. Send SASE to: SWSN, 6625 Wickford Sq., #28, Sylvania, OH 43560.

Amateur Press Associations

An apa is an amateur publishing group, each member of which prints an individual contribution, sending it to the other members via a central mailer. Apas usually have activity and dues requirements.

Alpha Omega. Christian comics apa for Christian cartoonists, writers, and fans. Bi-monthly publication sent to members. No dues other than mailing fees and a commitment. Contact Harry W. Miller, Central Mailer, 1106 Jones Ave., Bowling Green, KY 42104. (502) 843-2300. Send SASE when writing.

APA-APA (Aspiring Professionals Association-APA). Creating comics. Bi-monthly submissions. $5 minimum in account. Contact Stan Koczkodaj, Central Mailer, 1051 Taylor Dr., Folcroft, PA 19032.

✪ *APA5* (since 1972). All aspects of making comics or illustrative art in general; a forum and hobby outlet for fans, pros, and wannabes. $5 initial fee; afterwards maintain a positive balance in mailing account. Contact Brad Winter, 6031 Birchwood, Great Bend, KS 67530.

Art Riders. Aspiring artists. Published every two months. $3 to cover postage. Contact Frank Hemenway, 5318 Daffodil, San Antonio, TX 78219.

ATDNSIN (APA That Dare Now Speak Its Name). Gay comics fandom. Bi-monthly. $5 to join mailing list. Contact Mike Phillips, Central Mailer, P.O. Box 92722, Milwaukee, WI 53202.

CAPA-alpha. Comics. Monthly via U.S. mail. $5 to get on waitlist. Contact Hurricane Heeran, Central Mailer, P.O. Box 18617, Encino, CA 91416. (818) 994-6546.

CFA-APA. (Comic and Fantasy Art — APA). Original comic book, comic strip, and pulp magazine art collecting. Three issues per year. Two pages minimum per issue from each member. Contributions must be typed and double-spaced. Each member is responsible for providing 60 copies. Failure to contribute within two issues results in the person being placed at the end of the waiting list or being dropped from the membership. Membership limit of 35 members. Dues: $24 per year. Back issues are $15 when available. Contact Bob Koppany, 4840 W. 123rd St., Hawthorne, CA 90250. (310) 679-5604. Fax: (310) 644-6796.

Comicopia. General discussions and fan fiction. Bi-monthly publication. $5 account. Back issues are $3 U.S./$5 Canadian. Mike Aragona, 8953 14th Ave., Montreal, Quebec, Canada H1Z 3M9. (514) 321-5942.

Gothik-APA. Promotes and discusses *Sandman, Grendel, The Invisibles, Hate, Love & Rockets*, any non-traditional comics from *Bone* to *La Pacifica*, "titles that push the envelope of what a comic book can aspire to." Gothik-APA, c/o Collection Connection, 133 N. Beaver St., Wooster, OH 44691. (216) 263-0660.

✪ *Klordny*. Legion of Super-Heroes fans. Bi-monthly publication. $5 to open account. Contact Jeff Mitchell, 831 Hollins St., Baltimore, MD 21201. (410) 837-1719.

Legends. Comics in general, with a DC emphasis. Bimonthly mailing. Minimum activity: Two pages every other mailing. $5 to join wantlist or send SASE for more information. Write to: Mike Norton, P.O. Box 1593, Blue Bell, PA 19422.

Marvel Zombie Society. Comics and various. Monthly mailing. Minimum activity: Two pages every two months. $5 joins the wantlist. Contact Patrick Guthrie, 2362 Camelot Pl., Fayetteville, AR 72701.

Northstar. Comics in general for gay, lesbian, and bisexuals. Publishes bimonthly. Establish an account to cover mailing and copying costs. Contact Mark Phillips, P.O. Box 51506, Knoxville, TN. 37950 (615) 579-9535.

✪ *'Nuff Said Amateur Press Association*. Comics, science fiction, movies, cons, fiction, artwork, news, interviews, and members' fiction, art, and comics. Bimonthly. Minimum activity: Two pages every three mailings. Maintain positive postage account. For a free sample issue, contact Central Mailer Gregory Hecht, 126A Hemlock Ct., Deptford, NJ 08096.

Phoenix (amateur press alliance). General interest with strong input of comics, *Star Trek*, movies, art, discussion, and just about anything under the sun (or beyond) that could be considered fannish. Meetings held irregularly, but dates and locations are announced in advance. $5 to open account, minimum $2 account balance thereafter. Samples are $2 for one, $1 for each additional copy. Send a SASE to Mark A. Ernst, Central Mailer, P.O. Box 82, Canterbury, NH 03224.

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TitanTalk. DC's Titans comics and Titans-related characters. Meeting times vary. For more information, including information on dues, contact Central Mailer Jeremy Hocker, 3045 Kenlawn St., Columbus, OH 43224, call (614) 263-8391.

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2 VG+, CHIP OUT FC 36.00
2 G/VG 28.00

ADVENTURES OF REX THE WONDER DOG
1 VF 1,000.00
7 VF 190.00
8 F/VF 170.00
9 VF- 190.00
44 VF+ 125.00

ADVENTURES OF THE FLY
2 VG 52.00
3 VG 50.00
3 VG- 50.00
17 F+ 25.00

AFTER DARK
8 F 21.00

AGGIE MACK
1 VG/F 45.00

AIRACE
V2#5 F+, CHIP OUT FC 20.00

AIRBOY
V2#11 F 130.00
V4#1 FA 20.00
V4#10 F/VF 100.00

AIR FIGHTERS
V1#4 VG+ 240.00
V2#1 FA/G 50.00
V2#4 FA- 25.00
VF#10 F- 170.00
V2#10 FA+ 50.00

ALARMING ADVENTURES
1 VF- 70.00
3 VF+ 55.00

ALBERT THE ALLIGATOR AND POGO
FC105 VG- 120.00
FC148 VF 500.00

AL CAPP'S DOGPATCH
71 VG/F 65.00

ALL AMERICAN COMICS
12 FA+ 110.00
13 FA 100.00
16 VF (R) 12,000.00
17 FA+, 1/5 BC OUT 1,000.00
21 VG+ 700.00
25 VG+ 2,100.00
26 G (R) 260.00
33 FA+ 100.00
60 VG 145.00
68 F- 165.00
69 VG+ 160.00
73 VF+ LT WATER STAIN 400.00
85 VF- 400.00

ALL AMERICAN MEN OF WAR
2 VG, PC OUT BC 95.00
6 F/VF 110.00
10 G 36.00
11 VG 40.00
13 VG+ 75.00
13 VG+ 55.00
14 VG+ 60.00
15 FA+ 30.00
17 VG/F 50.00
20 G+ 30.00
27 VG+ 28.00
30 VF 160.00
33 F 32.00
38 F 50.00
40 VG/F 27.00
41 VG+ 36.00
41 VF 100.00
42 VG+ 32.00
43 VG, 30.00
43 VG/F 38.00
44 VG/F 38.00
45 F 42.00
45 VG/F 40.00
49 G/VG 23.00
50 F- 38.00
51 F- 20.00
64 VF+ 95.00
65 VF+ 125.00
69 VF/NM 125.00
69 F+ 50.00
70 VF+ 100.00
72 VF- 25.00
73 F/VF 30.00
81 VF+ 100.00
86 VF+ 60.00
86 VF 45.00
87 VF+ 60.00
92 VF+ 40.00
95 VF 80.00
99 NM 100.00
103 VF+ 30.00
103 NM 75.00
103 NM 75.00
103 VF/NM 60.00
104 VF+ 30.00
104 VF- 40.00
106 VF+ 30.00
107 VF+ 40.00
108 VF+ 30.00
115 VF/NM 50.00
115 VF/NM 50.00
115 VF+ 27.00

ALL AMERICAN WESTERN
108 FA/G 20.00

ALL FLASH
1 F 3,500.00

ALL FUNNY
2 VG 40.00

ALL NEW
14 G/VG 80.00
14 G/VG 85.00

ALL SPORT
2 G+ 20.00
2 VG 50.00
3 VG- 34.00

ALL STAR
5 VG-, BOUND VOLUME HOLES, TRIMMED 450.00
9 FA+, NO FC 90.00
9 G/VG 420.00
23 VF, NS 1,000.00

ALL STAR WESTERN (1ST)
62 VG+ 40.00
77 VG 20.00
90 VG+ 22.00
97 VG/F 25.00
104 VF+, SS 20.00

ANIMAL ANTICS
14 F/VF 42.00
30 F+ 30.00

ANIMAL COMICS
11 NM+, FILE ..180.00
14 NM+, FILE ..180.00
15 NM FILE 170.00
20 VF+, FILE 95.00
22 NM, FILE 90.00
23 NM-, FILE 80.00
24 NM, FILE 95.00

ANIMAL FABLES
1 VG+, NOC 70.00

ANNETTE'S LIFE STORY
FC905 VF- 160.00

ANNIE OAKLEY (ATLAS)
2 G/VG, CAN ED 24.00

ANNIE OAKLEY (DELL)
5 VF 40.00
9 VG+ 20.00

ANTHRO
1 VF+ 40.00
2 VF 20.00
5 VF+ 25.00

APACHE KID
1 G/VG 40.00

AQUAMAN
4 VG- 35.00
4 VG 28.00
7 VF 80.00
8 VG 24.00
9 VG+ 30.00
13 VG/F 27.00
13 VG+ 25.00
13 VG 20.00
15 VG/F 27.00
17 VG 20.00
25 F 21.00
30 VG+ 20.00
31 VG/F 22.00
31 VG+ 20.00
34 VG+ 20.00
34 VF/NM 60.00
34 F 24.00
35 VG+ 20.00
36 VF- 40.00
36 VG+ 20.00
37 VG+ 20.00
37 VF+ 35.00
37 VF+ 60.00
38 VG/F 22.00
38 VF 50.00
38 F- 22.00
38 F+ 30.00
38 F- 22.00
39 F 21.00
39 VG+ 20.00
39 VG+ 20.00
39 VG+ 20.00
40 VG/F 22.00
40 VF+ 60.00
43 VF/NM 35.00
44 (F-)(VF-), DOUBLE COVER 22.00
44 VF/NM 35.00
47 VF 25.00
48 VF 32.00
50 VF/NM 50.00
51 NM- 55.00
52 VF/NM 50.00

ARCHIE
10 FA 55.00
73 VF 50.00

ARCHIE'S JOKEBOOK
2 VG- 60.00
27 VG+ 25.00

ARCHIE'S MECHANICS
1 G+ 95.00
1 G/VG 125.00

ARCHIE'S PAL JUGHEAD
9 VG 38.00
19 VG/F 30.00
26 F+ 36.00

ARCHIE'S PALS 'N' GALS
1 VG- 120.00
10 VG+ 36.00

ALL WINNERS
3 VG+, CHIP OUT FC 700.00

AMAZING ADULT FANTASY
7 G 65.00
7 FA/P 35.00
8 G+ 70.00
8 G 55.00
8 FA 40.00
9 VG 95.00
10 G/VG 70.00
11 G/VG 70.00
12 VG 80.00
12 G/VG 70.00
14 FA- 30.00
14 VG 100.00

AMAZING ADVENTURES (Z.D.)
2 VG- 100.00
6 F+ 150.00

AMAZING ADVENTURES (ATLAS)
1 G/VG, 2 SM PC TP SP 150.00
2 VG- 95.00
3 G/VG 60.00
6 VG 95.00
6 FA+ 40.00

AMAZING DETECTIVES
14 G/VG 25.00

AMAZING FANTASY
15 FA/P 800.00
15 G+ 1,700.00

AMAZING MAN
5 FA- 1,500.00
6 FA/P 220.00
14 VF MOD (R) 400.00

AMAZING MYSTERY FUNNIES
V2#7 VG/F, (R) 650.00

AMAZING SPIDERMAN
2 FA 180.00
2 VG 520.00
2 VF-, SM CHIP FC 1,600.00
3 FA- 100.00
3 G/VG 250.00
4 G/VG 225.00
4 VF 1,000.00
4 VG+ 360.00
5 FA 95.00
5 G+ 220.00
6 G- 110.00
7 G/VG 130.00
7 VG- 170.00
8 VG/F 220.00
9 VG- 170.00
11 VG 110.00
12 VG 110.00
12 F, C/T 120.00
14 VG+ 320.00
14 FA/G 120.00
15 G+ 80.00
15 NM- 550.00
19 VG/F 90.00
19 G/VG 55.00
19 NM 450.00
20 VG+ 100.00
21 VG+ 70.00
22 VG 52.00
23 VG+ 100.00
23 VG 80.00
23 VF 220.00
25 G/VG 45.00
26 VG+ 80.00
26 F- 90.00
26 VG+ 80.00
27 G/VG 48.00
27 VG 60.00
27 FA 20.00
28 G+ 50.00
28 FA 27.00
29 VF+ 150.00
29 F 60.00
30 VG+ 48.00
30 G/VG 30.00
31 VG 36.00
31 F+ 70.00
32 VG+ 45.00
32 G/VG 28.00
33 VG 38.00
33 VG 36.00
34 VG 38.00
34 G/VG 27.00
35 VG- 35.00
35 G/VG 24.00
35 VG+ 45.00
36 VG+ 40.00
36 F 55.00
36 VG 38.00
36 VG/F 50.00
37 VG+ 45.00
37 VG/F 50.00
37 VG+ 45.00
38 VG+ 45.00
38 VG/F 50.00
38 VF/NM 160.00
39 VG 50.00
40 VG- 70.00
40 VG/F 110.00
40 VG 65.00
40 VG 78.00
42 VG+ 42.00
42 VG+ 42.00
44 VG- 21.00
45 VG+ 27.00
46 VF 65.00
48 VG+ 22.00
49 VG- 21.00
55 F+ 36.00
58 VG+ 22.00
59 VF+ 60.00
64 NM 75.00
64 VF+ 45.00
67 NM 70.00
67 NM 70.00
67 VG/F 20.00
69 F 21.00
73 VF 40.00
74 F 21.00
74 VF+ 45.00
81 NM- 50.00
85 F+ 21.00
88 VF- 28.00
94 F 25.00
97 VF+ 75.00
97 VF+ 75.00
100 VG/F 70.00
101 VG- 42.00
101 VG+ 45.00
102 VG+ 40.00
111 NM+ 38.00
121 F/VF 70.00
123 NM 32.00
126 VF+ 24.00
127 NM- 30.00
127 VF 20.00
128 VF/NM 22.00
128 NM 24.00
129 VF- 180.00
130 VF/NM 20.00
150 VF/NM 60.00
AN1 VG 120.00
AN2 G/VG 32.00
AN2 F 100.00
AN2 VG/F BLANK IN-SIDE FC-BC 90.00
AN3 VG/F 32.00
AN4 VG+ 28.00
AN5 VG- 20.00
AN7 VF+ 28.00
G.S.A VF 45.00
G.S.A VF+ 50.00

AMERICA'S BEST
15 F/VF 200.00
19 VG- 65.00

AMERICA'S GREATEST
7 FA- 35.00

ANDY PANDA
FC54 F- 85.00

ARMY AT WAR
55 F- 36.00

AROUND THE WORLD WITH HUCKLEBERRY AND HIS FRIENDS
44 VG 27.00

ASTONISHING TALES
25 VF- 20.00
25 NM 50.00

ATOM
1 FA- 55.00
2 VG- 75.00
3 FA 20.00
7 G 34.00
7 VG/F 95.00
7 VG- 45.00
9 G/VG 25.00
10 VG- 32.00
10 F 50.00
11 VG/F 32.00
12 VG/F 32.00
12 VG- 21.00
13 VG/F 32.00
13 VG+ 20.00
13 VG 23.00
15 VG+ 28.00
15 VG 22.00
15 VG+ 20.00
16 VG+ 21.00
17 VG/F 24.00
17 VG+ 21.00
22 F 21.00
26 F 21.00
26 F 21.00
27 VG/F 20.00
28 VG/F 20.00
29 F- 50.00
29 G+ 24.00
33 F 20.00
33 VF 40.00
34 NM 65.00
34 F 20.00
35 VF/NM 40.00
37 F- 20.00
39 F+ 27.00
40 VF+ 45.00
41 VF+ 45.00
44 VF- 28.00

ATOM-AGE COMBAT (FAGO)
2 VG 32.00
3 G/VG 24.00

ATOMIC ATTACK
7 VG 28.00

ATOMAN
2 VG+ 90.00

ATOMIC BOMB
1 VG 120.00

ATTACK ON PLANET MARS
NN FA- 40.00
NN FA/P 40.00
NN G/VG, CAN ED 75.00

AUGGIE DOGGIE
1 VG- 80.00

AUTHENTIC POLICE CASES
9 G/VG 20.00
13 F/VF 70.00
21 F 30.00
24 F+ 80.00

AVENGER
4 VF+ 160.00

AVENGERS MARVEL
1 VG/F 650.00
1 VG/F 650.00
1 FA 170.00
2 F 210.00
2 F+ 260.00
2 VF 520.00
3 G 48.00
3 NM- 450.00
4 VF, SM CHIP TOP BOOK 550.00
4 VF/NM 1,200.00
5 NM- 370.00
7 VG+ 60.00
7 VG+ 60.00
8 VF 150.00
8 G/VG 36.00
9 VG/F 70.00
10 G/VG 32.00
11 G+ 30.00
11 VG- 45.00
12 VG+ 36.00
12 VG- 25.00
12 F 45.00
13 VG/F 40.00
14 NM 165.00
15 VG 25.00
15 G/VG 21.00
17 VG/F 30.00
18 F+ 42.00
18 VG/F 30.00
18 VF+ 70.00
18 F 27.00
19 NM 120.00
21 VF GREEN RIVER 60.00
24 VF/NM 35.00
24 VF/NM 20.00
24 VF- 28.00
29 VF/NM 38.00
30 VF/NM 38.00
30 VF 32.00
30 NM- 45.00
30 VF- 27.00
32 VF 22.00
34 VF- 21.00
33 VF- 20.00
34 VF- 20.00
35 NM 45.00
39 NM 45.00
40 NM 45.00
41 NM 38.00
41 VF+ 22.00
50 VF/NM 20.00
98 VF 22.00
AN#1 F 20.00

BABY HUEY
1 G- 30.00
2 VF-, FILE COPY 110.00
17 VF, FILE COPY 27.00

BABY HUEY AND PAPA
1 VF/NM, FILE COPY 160.00
4 VF/NM, FILE COPY 45.00

BAFFLING MYSTERIES
13 VF+ SLT C/T 60.00
25 VG 25.00

BARBIE AND KEN
2 NM 360.00
3 NM, FILE COPY 360.00

BATMAN
4 G+, BOUND VOLUME HOLES, TRIMMED 575.00
7 VG+, (R) 700.00
7 FA 250.00
8 VF-, S/T SR TINY CHIP FC 1,600.00
12 G-, NO FC 70.00
12 FA- 160.00
13 VG/F, PUNCH HOLE BLNK 450.00
14 FA 210.00
17 VF+, SLT, SP ROLL 1,800.00
19 FA/P 90.00
21 VG/F 375.00
23 VF- 1,100.00
24 VG+ 320.00
27 G 150.00
34 FA/G 80.00
34 VF 700.00
37 F- 340.00
40 F/VF, SLT C/T 400.00
40 VF- 750.00
43 VF- 550.00
49 VG+ 370.00
51 G/VG, CAN ED 65.00
53 G/VG 110.00
61 FA 55.00
62 G- 90.00
66 G- 225.00
66 F- 420.00
67 VG+ 150.00
68 FA/P 55.00
71 G/VG 75.00
79 VG, NAME ON COVER 95.00
79 VG+, SLT C/T 120.00
82 VG+, 1 IN TR FC 120.00
83 FA 40.00
89 FA 38.00
90 FA 30.00
96 FA- 22.00
102 FA+ 36.00
104 G/VG 65.00
106 G 45.00
109 G/VG C/T 50.00
111 VG, C/T 60.00
114 VG/F, SLT C/T 80.00
115 VG/F, SLT C/T 80.00
119 VG+ C/T 45.00
131 VG 38.00
134 G/VG 24.00
134 VF 140.00
135 VG+ 50.00
146 VF 100.00
149 VG 22.00
149 VG+ 36.00
149 VF- 80.00
150 VF 100.00
159 VG 26.00
160 VG+ 28.00
161 VG+ 28.00
162 VG/F C/T 22.00
165 VG 28.00
165 VF+ 60.00
166 VF/NM 100.00
166 VG+ 28.00
168 F 30.00
169 NM- 160.00
170 VG- 21.00
183 F- 22.00
184 VG+ 20.00
186 VF+ 48.00
187 VG/F 24.00
187 VF+ 75.00
191 NM 50.00
196 NM 50.00
197 NM 110.00
200 G/VG 32.00
200 F 62.00
213 VG/F 20.00

BAT MASTERSON
FC1013 VG 26.00
2 VG/F 22.00
5 VG+ 20.00
5 VG 20.00
5 VG+ 20.00
9 VG/F 22.00

BEANY AND CECIL
FC414 VG 36.00
FC414 VG- 35.00
FC570 G/VG 28.00

BEATLES
1 VG/F 140.00

BEATLES LIFE STORIES
NN F+ 275.00

BEETLE BAILEY
7 NM, FILE COPY 35.00
8 NM, FILE COPY 35.00
11 NM+, FILE COPY 30.00
13 VF/NM, FILE COPY 22.00
15 NM-, FILE 24.00
16 NM+, FILE 30.00
17 NM-, FILE 24.00
18 NM+, FILE 30.00
19 NM+, FILE 30.00

BEN BOWIE AND HIS MOUNTAIN MEN
FC557 VF- 22.00
FC599 VF 26.00
10 VF 26.00
13 NM- 24.00

BEST OF THE WEST
5 VG/F 45.00

BEVERLY HILLBILLIES
19 VF- 30.00

BEWARE THE CREEPER
1 F 26.00
1 VG/F 24.00
1 VG+ 21.00
2 NM- 50.00
3 VF+ 38.00
4 F/VF 25.00
4 VF 32.00
5 NM 55.00
5 NM- 55.00
6 VF+ 38.00
6 VF/NM 42.00

BEYOND
4 VG+ 32.00
12 F+ 32.00
13 VF 60.00
30 VG+ 22.00

BIG LAND
FC812 VG/F 27.00

BIG SHOT
5 VG 2 IN SPS 75.00
54 VF-, OHIO 45.00
74 F/VF 24.00

BILL BOYD
2 VG 38.00

BLACKBEARD'S GHOST
NN VF 20.00

BLACK CAT
6 VG- 60.00
7 VG 75.00
11 VF/NM 150.00
15 VF 120.00
16 VF 120.00
17 NM- 170.00
19 NM, FILE COPY 170.00
21 NM, TR FC 120.00
24 NM, FILE COPY 160.00
27 NM, FILE COPY #1 IN SPS 70.00
28 NM, FILE COPY 170.00
39 VG 50.00
52 VG+ 27.00
62 VG+ LCF 24.00
63 VG/F 24.00

BLACKHAWK
11 F- 175.00
27 VG, CAN ED 50.00
66 VG- 36.00
69 VG+ 50.00
70 VG 40.00
72 F- 55.00
77 VG- 36.00
78 G+ 27.00
79 G/VG 30.00
79 VG 40.00
81 G+ 24.00
83 VG- 35.00
83 VG 40.00
86 VG 30.00
86 F- 55.00
89 F+ 60.00
90 F/VF 70.00
93 VG+ 40.00
94 G/VG 22.00
94 VG/F 40.00
95 VG+ 36.00
95 VG- 27.00
96 VG/F 42.00
101 F 45.00
103 VG/F 40.00
103 VG/F 40.00
103 VG 25.00
103 VG+ 36.00
104 F+ 60.00
105 VG 30.00
106 VG 30.00
107 VG/F 42.00
108 G+ 65.00
137 VF- 42.00
139 F/VF, NAME ON BC 25.00
146 VF 45.00
146 VF 40.00
147 VF- 32.00
153 F 20.00
159 VF+ 50.00
162 F/VF 32.00
162 VF/NM 55.00

BLACK HOOD
9 VG- 170.00
14 FA+ 32.00
17 FA+ 45.00
19 VG/F 130.00

BLACK KNIGHT (ATLAS)
1 F+, CHIPS 200.00
2 FA 45.00
2 VG-, NOC 90.00

BLACK KNIGHT (TOBY)
1 G 20.00

BLACK MAGIC
V1#3 G/VG 55.00
V1#5 G+ 42.00
V2#3 VG 32.00
V2#4 G 24.00
V3#3 VG+ 42.00
V6#1 VG/F 20.00
V7#5 VG+ 35.00

BLACKSTONE THE MAGICIAN
1 G/VG 60.00
1 VG 45.00

BLACK TERROR
23 VF+ 400.00

BLAZE CARSON
2 F/VF, 1/4 IN SP 35.00

BLAZING WEST
14 VG 20.00

BLUE BEETLE
1 FA 300.00
20 VG+ 55.00
26 VG 50.00
41 VG+ 42.00

BLUE BEETLE (CHARLTON)
V2#2 VF+ 27.00
V3#51 VF 21.00
V4#1 VF 70.00
V4#5 VF 24.00

BLUE BOLT
1 FA/P 130.00
V1#11 FA/P 50.00
V5#7 VF+ 32.00
V7#6 VF 24.00
102 G+ 25.00
102 NM- 230.00
103 VG 50.00
103 VG- 30.00
103 VF (ACCEPTED) 40.00
104 F/VF 160.00
106 VG- 100.00

BLUE RIBBON
2 FA/G 95.00
9 VG/F 700.00

BOBBY BENSON'S B-BAR-B RIDERS
1 VG- 30.00
1 VG- 75.00
2 VG/F 36.00
4 VG- 20.00
6 VG/F 27.00
8 VG/F 27.00
9 FA+ 25.00
9 G+, SM PC OUT FC 40.00
11 VG- 60.00
13 VG+, TINY PC TAPE I/S FC 70.00
14 F 100.00

BON BON
2 F+, CAN ED 60.00

BORIS KARLOFF
2 F/VF 21.00

BOY
22 VG-, CL 25.00
30 VG+ 75.00
39 VG 25.00
40 VG+ 36.00
44 VG-, LCF 20.00
45 VG+ 30.00
46 VG+ 30.00
49 VG+ 30.00
58 VG- 20.00
117 VG/F 24.00

BOY COMMANDOS
6 F+, SLT C/T 150.00
7 VG, CL 75.00
10 G+ 50.00
35 F/VF, INK MARKS FC, OHIO 80.00

BOZO
FC464 F 32.00
2 VG 22.00
3 VG 22.00
4 F- 40.00
6 VG 20.00
7 VG 22.00
7 F 32.00

BRAIN BOY
FC1330 VG 27.00

BRAVE AND THE BOLD
20 VG+, 2 IN, TR, BC 65.00
22 G 38.00
28 FA/P, AD PAGES OUT 140.00
28 FA/G 340.00
29 VG 500.00
30 FA 140.00
30 F+ 700.00
34 VG- 290.00
42 G/VG 60.00
42 VG/F 110.00
42 VG/F 110.00
43 G+ 50.00
43 FA+ 35.00
43 G/VG 60.00
43 G- 36.00
44 VG 65.00
44 VG 65.00
50 G/VG 32.00
51 VG 65.00
53 VG/F 24.00
57 VF- 90.00
57 VG 35.00
60 VG/F 30.00
68 VG+ 20.00
81 VF 36.00
83 F/VF 30.00
91 VF+ 24.00
92 VF 20.00
92 NM- 25.00

BRENDA STARR (DELL)
1 F+ 55.00

BRENDA STARR
V2#3 VF+ 450.00
6 VG+ 150.00
8 VG/F 160.00
9 VG+ 150.00
10 VG+ 150.00
11 VG+, 1 PC TAPE SP 100.00
11 VF 300.00

BRONCHO BILL
2 VG-, BOUND VOLUME HOLES, TRIMMED 40.00
6 VF, CAN ED 22.00

BRUCE GENTRY
3 VG 65.00
8 VG 50.00

BUCCANEERS
21 VG+ 90.00

BUGS BUNNY'S BEACH PARTY
32 VF+ 100.00
46 F+ 28.00

BUGS BUNNY CHRISTMAS FUNNIES
8 VF 110.00

BUGS BUNNY CHRISTMAS PARTY
6 VF+ 110.00

BUGS BUNNY'S COUNTY FAIR
1 VG 21.00

BUGS BUNNY VACATION FUNNIES
2 VG 45.00
2 VG- 25.00
3 VG 30.00
5 VF, FILE COPY 150.00
5 F 30.00
5 F- 27.00
7 VF/NM 70.00

BUGS BUNNY WINTER FUN
28 VG+ 27.00
28 F/VF 70.00

BULLETMAN
3 FA 70.00
8 NM, MILE HIGH 1,500.00
16 G+ 75.00
16 VG 100.00

BUZZY
2 VG- 20.00

CAMPUS HUMOR
3 VG- 20.00

CANNONBALL
2 VG 190.00

CAPTAIN ACTION
1 F- 30.00
1 VG- 20.00
2 NM 65.00
3 NM 65.00
3 VF- 20.00
5 VF+ 42.00

CAPTAIN AMERICA
6 F-, LTR 1,200.00
6 G/VG, LCF 700.00
7 VG+ 1,100.00
11 F/VF, GUY HOLCOLME 1,900.00
20 F 900.00
23 VG/F, SR 750.00
25 VG- 500.00
25 VG- 500.00
52 VF+ 1,300.00
71 VF+ 1,600.00

CAPTAIN AMERICA (MARVEL)
100 VF+ 290.00
100 NM- 390.00
101 VF+ 80.00
101 VF- 60.00
101 VF 70.00
101 VF- 60.00
102 F+ 24.00
102 F+ 24.00
103 F+ 25.00
103 F+ 24.00
103 F/VF 32.00
103 F/VF 32.00
103 F+ 24.00
104 F/VF 32.00
105 VF 35.00
105 F/VF 30.00
106 VF 35.00
106 VF 35.00
107 F/VF 28.00
107 F/VF 27.00
108 VF/NM 42.00
109 VG/F 27.00
109 NM- 85.00
109 VF+ 60.00
109 VG/F 27.00
110 F- 25.00
111 VG+ 22.00
111 VF- 50.00
112 VF- 20.00
113 VG/F 25.00
113 VG+ 22.00
113 F 28.00

HARLEY YEE

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CRIME SUSPENSTORIES
2 FA+ 45.00
3 G+ 40.00
4 G/VG 55.00
6 G/VG, SM TR I/S FC 40.00*
6 G/VG 45.00
7 G/VG 45.00
7 G+ 35.00
7 G 30.00
8 VG 55.00
8 FA 20.00
10 VG-, SM PC TP CF 45.00
10 VG/F 80.00
12 VG+ 60.00
13 VG- 48.00
14 VG 46.00
14 G+ 30.00
18 VG 35.00
21 G/VG 20.00

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17 VF+, SM CHIP FC 60.00
18 VF+ 100.00

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1 G 55.00

DAFFY DUCK
FC457 VG 20.00

DALE EVANS
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3 VF- 150.00
6 F+ 105.00
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DANDY COMICS
1 VG, NOC 45.00
4 VG+ 32.00

DANNY DINGLE
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DAREDEVIL (MARVEL)
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2 VG 120.00
2 FA+ 50.00
3 FA/G 36.00
3 F/VF 180.00
4 VG 80.00
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4 G- 36.00
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5 VF+ 200.00
5 VG- 55.00
VG 42.00
6 G/VG 32.00
8 VG 42.00
VG+ 50.00
VG+ 50.00
9 VG 38.00
VG 42.00
9 VF+ 120.00
9 VF 120.00
NM- 175.00
9 VF+ 130.00
9 VF+ 130.00
0 F+ 80.00
VG+ 50.00
10 F 62.00
11 NM- 85.00
11 NM- 85.00
11 VG/F 27.00
11 VG 20.00
12 VG+ 25.00
12 F 30.00
13 VG+ 25.00
14 VF+ 65.00
14 VF 60.00
14 VG+ 25.00
14 VG+ 25.00
15 VG+ 24.00
15 VF+ 65.00
15 VF 55.00
15 VF/NM 80.00
15 VG+ 25.00
15 F- 27.00
15 F- 27.00
15 VG+ 25.00
15 VF+ 65.00
15 VF+ 60.00
16 F 36.00
16 VG/F 32.00
17 F/VF 55.00
17 VG 24.00
17 VF- 60.00
17 VG/F 32.00
17 VF+ 80.00
18 NM- 75.00
18 VF- 40.00
18 NM- 60.00
19 F/VF 30.00
19 F+ 27.00
19 VF/NM 50.00
19 NM- 60.00
20 VF- 45.00
20 VG/F 20.00
20 F 22.00
20 VF- 40.00
20 VG/F 20.00
21 VF- 30.00
21 VF+ 32.00
21 VF+ 30.00
21 VF- 26.00
21 VF/NM 35.00
22 VF- 26.00
22 VF+ 32.00
22 VF 28.00
22 VF+ 35.00
22 VF 28.00
24 VF- 25.00
24 VF+ 35.00
24 VF 30.00
25 NM- 42.00
25 VF- 25.00
25 VF+ 32.00
26 F/VF 20.00
27 F/VF 20.00
28 NM- 42.00
28 NM 50.00
29 VG+ 32.00
29 VF- 25.00
29 VF+ 35.00
30 VF 28.00
33 VF+ 25.00
34 VF 20.00
35 VF/NM 28.00
35 VF+ 25.00
35 NM- 30.00
35 NM- 30.00
35 VF/NM 28.00
35 NM 38.00
35 VF+ 24.00
40 VF 20.00
43 NM- 28.00
43 VF/NM 20.00
50 VF/NM 20.00

DAREDEVIL (OLD)
29 VG+ 65.00
29 VG, LCF 45.00
31 FA+ 50.00
33 VG/F 60.00
38 VG 75.00
58 F 43.00
61 VG- 25.00
70 VG 22.00
100 NM 36.00

DARING ADVENTURES
12 VG/F 35.00
3D#1 VG/F 80.00

DARING COMICS
11 VG 220.00

DARING MYSTERY
1 VG 39.00

DARK MYSTERIES
1 VG/F 170.00

DARK SHADOWS (AJAX)
2 F/VF, SM PC OUT FC 25.00

DARK SHADOW (GK)
1 VF 180.00
1 VG, NO POSTER 45.00
2 VF+ 70.00
3 F 26.00
3 VG/F 28.00
5 F+ 27.00
6 VF+ 55.00
6 VG+ 20.00
7 NM- 60.00
8 NM, FILE 60.00
8 VF- 45.00
9 VF- 40.00
9 NM 55.00
10 VF+ 50.00
10 NM- 48.00
11 F+ 20.00
11 VF+ 32.00
13 VF- 30.00
14 NM- 55.00
15 VF- 45.00
23 VF- 27.00

DATE WITH DANGER
6 F/VF 28.00

DATE WITH JUDY
8 VG 20.00

DAVY CROCKET (G.K.)
1 VG 28.00
1 VG+ 35.00

DEAD END CRIME STORIES
NN G+ 60.00

DEFENDERS (MARVEL)
1 VF+ 65.00
1 VF- 28.00
1 F+ 38.00

DELL JUNIOR TREASURE
4 F 25.00

DEMON
1 F/VF 22.00
3 NM+ 25.00
4 VF 20.00

DENNIS IN HAWAII
6 VG+, 4TH PRINTING 28.00

DENNIS THE MENACE
17 VG+ 27.00
18 VG 22.00
22 VG/F 21.00
27 F/VF 35.00
27 VF- 35.00
30 VG+ 20.00
31 VF 25.00

DENNIS THE MENACE GIANT CHRISTMAS
NN WINTER 55 VG 27.00

DENNIS THE MENACE FUN BOOK
1 VG/F 22.00

DESTINATION MOON
NN FA+, CAN ED 50.00

DETECTIVE
1 F, (R) 25,000.00
38 F/VF, LTR 7,500.00
40 F- 1,900.00
41 F+ 1,400.00
42 F+, (R) 550.00
43 (R) F 450.00
45 F/VF, SLT C/T 900.00
46 VG+ 480.00
46 VG+ 490.00
47 VG, (AR) 300.00
58 VG 1,000.00
59 VG- 275.00
59 F/VF 1,000.00
60 VG/F 420.00
60 VF 1,200.00
63 VF, SM TR TOP SP, COLOR FLAKE BTM SP, SLIGHT FOXING 890.00
67 FA- 130.00
67 FA/P 120.00
67 FA- 130.00
78 F, LTR 250.00
79 VG- (R) 160.00
81 VF, PENN COPY 890.00
84 F/VF 500.00
92 VF- 525.00
95 VF/NM 825.00
96 VF/NM 825.00
96 F 210.00
97 G+, CHUNK OUT 5 PGS 60.00
97 VF+ 775.00
107 FA- 50.00
109 FA 70.00
111 F+ 270.00
157 FA+ 50.00
159 VG-, C/T 90.00
163 VG, CHIP OUT BC 110.00
165 FA 50.00
166 FA 45.00
169 VG/F, C/T 140.00
170 VG+, C/T 70.00
172 G/VG, C/T 80.00
174 FA/G 60.00
176 VG/F SLT C/T 120.00
181 VG/F, C/T 110.00
182 FA 40.00
186 VG, C/T 60.00
187 G/VG 80.00
192 G/VG, C/T 60.00
194 FA 40.00
17 VG/F, C/T 110.00
199 FA+ 45.00
201 VG, C/T 80.00
207 VG+, C/T 95.00
212 VG, C/T 80.00
212 G+ 70.00
212 G/VG, CHUNK OUT BC 50.00
214 G/VG, CHUNK OUT BC 70.00
216 VG 90.00
219 FA 30.00
221 VG- 75.00
222 FA- 25.00
222 G/VG 60.00
224 VG 80.00
224 FA/G+ 50.00
228 VG+, C/T 95.00
232 VG, C/T 60.00
234 G/VG C/T 45.00
235 VG 120.00
237 VG, C/T 60.00
238 VG+, C/T 70.00
243 VG+, C/T 55.00
245 VG+ 60.00
245 G+ 40.00
245 G+, C/T 50.00
250 G+ 30.00
251 G/VG, C/T 36.00
254 VG-, C/T 36.00
255 VG/F 80.00
256 VG/F, C/T 65.00
256 VG 48.00
258 VG/F 80.00
259 G/VG, C/T 36.00
259 F- 75.00
259 VG- 45.00
260 FA/G 28.00
260 VG 52.00
260 VG-, C/T 40.00
261 G/VG 35.00
261 G/VG, SS 30.00
263 VF- 130.00
269 VF 160.00
270 G- 21.00
270 VF+ 160.00
272 F- 50.00
275 VG- 32.00
276 G+ 22.00
277 VF, LT STAIN BC 75.00
278 VG 34.00
279 VF, LT STAIN BC 75.00
279 VG 34.00
292 VF- 80.00
298 FA+ 22.00
306 VG+ 20.00
307 VG+ 20.00
315 VG+ 20.00
321 VG/F 22.00
323 VG+ 20.00
328 VG+ 30.00
330 NM- 80.00
330 NM- 80.00
333 VF/NM 55.00
353 VF- 32.00
360 VF+ 45.00
369 VG+ 20.00
386 VF 32.00
387 VF- 40.00
387 NM 90.00
390 VF 30.00
438 NM 32.00
439 NM- 32.00
441 VF 22.00
443 NM- 32.00
500 VF+ 100.00

DICK COLE
1 VG- 32.00

DICKIE DARE
1 VG, SR 75.00

DICK TRACY
1 G/VG 65.00
10 VG/F 60.00
14 VG/F, NOC 35.00
32 VG 21.00
33 VG 23.00
36 VG- 21.00
38 VG 21.00
39 VG 21.00
42 VG+ 20.00
43 VF+, NOC, SS 40.00
47 VG+ 20.00
50 VG/F 25.00
52 VG/F 20.00
56 VG/F 24.00
58 VG/F 22.00
60 VF+ 55.00
68 F+ 32.00
73 VG/F 20.00
74 F+ 24.00
74 F 25.00
76 VG/F 20.00
93 VF/NM 40.00
106 F+ 24.00
109 NM- 45.00
134 VF- 35.00
138 VF- 30.00
NN NM- 35.00
NN VF, MOTOROLA 25.00

DIRTY DOZEN
NN F+ 22.00
NN F+ 22.00

DISNEYLAND'S BIRTHDAY PARTY
1 G 24.00

DIXIE DUGAN
5 VF-, OHIO 30.00

DOCTOR SOLAR
1 G+ 50.00
1 VF- 230.00
2 VG+ 28.00
2 VG/F 30.00
2 VG+ 28.00
25 VF+ 22.00

DOCTOR STRANGE
169 VF 100.00
169 F/VF 80.00
169 F+ 70.00
171 F 20.00
172 VF 35.00
173 VF 35.00
173 F 20.00
174 VF 35.00
175 VF 32.00
175 VF 35.00
176 F 20.00
177 VF- 30.00
178 VF+ 30.00
180 VF- 24.00
180 F/VF 22.00
181 F/VF 22.00
182 VF- 24.00

DOLLMAN
3 F 190.00
4 G/VG 120.00
5 VG+, STAIN FC 140.00
7 VG 90.00
19 FA+ 27.00
25 F- 65.00
34 G+ 30.00
35 VG/F 70.00

DONALD AND MICKEY MERRY CHRISTMAS
1946 VG+, CHIP BC 140.00

DONALD DUCK
FC62 VF/NM, FILE 2,200.00
FC147 VG/F 225.00
FC159 VF- 550.00
FC189 VG+ 160.00
FC189 VG+ 160.00
FC199 VF 600.00
FC203 VG- 90.00
FC223 FA/P 30.00
FC223 VG+ 160.00
FC223 G/VG 80.00
FC238 NM, FILE 750.00
FC238 VG/F 130.00
FC256, G/VG 48.00
FC256 VG, C/T 45.00
FC256 F- 90.00
FC282 FA+ 25.00
FC300 F- 85.00
FC300 G 32.00
FC308 VG/F 75.00
FC308 VG- 50.00
FC318 VF/NM, FILE 375.00
FC328 FA+ 22.00
FC348 VF- 160.00
FC348 NM, FILE, LT STAIN BOTTOM SP 240.00
FC356 F 50.00
FC408 VF- 175.00
FC422 G/VG 40.00
FC422 VG/F 75.00
27 VG/F 32.00
29 VG/F 32.00
30 NM 145.00
30 F+ STAMP ON FC 20.00
38 F+ 22.00
40 F+ 22.00
45 VG- 25.00
45 VF, FILE 130.00
45 G/VG 35.00
45 G/VG 21.00
46 VG 45.00
52 F- 24.00
54 G/VG 21.00
54 VG 28.00
54 VF/NM, FILE 180.00
60 VG 28.00
68 VG+ 27.00

DONALD DUCK AND UNCLE SCROOGE LUCK OF THE NORTH
2 VF- 40.00

DONALD DUCK ATOM BOMB
NN VF 600.00

DONALD DUCK BEACH PARTY
5 F 32.00

DONALD DUCK MARCH OF COMICS
20 NM-, FILE 5,200.00
41 NM-, FILE 4,600.00

DONALD DUCK MERRY CHRISTMAS
53 F/VF 35.00

DONADLD DUCKTELLS ABOUT KITES
S.C.E. COPY NM 2,800.00

DON FORTUNE
3 VG+ 22.00

DOOM PATROL
86 VG/F 38.00
91 VF- 55.00
94 VG 20.00
99 VG 20.00
110 NM- 45.00
117 NM- 36.00
118 NM- 36.00

DOUBLE LIFE OF PRIVATE STRONG
2 VG/F 120.00

DO YOU BELIEVE IN NIGHTMARES
2 VG-, LTR, 1 PC TAPE I/S FC 25.00
2 F 45.00

DRAGOON WELLS MASSACRE
FC815 VG/F 25.00

DURANGO KID
10 VG+ 40.00

DYNAMIC
22 VG+ 120.00

EERIE
5 FA 35.00

EH
7 G/VG 20.00

80 PG. GIANT
1 G/VG 70.00
1 FA/G 28.00
1 FA 30.00
2 NM 320.00
5 VG- 25.00
12 VG- 20.00

EL BOMBO
1 VG/F NOC 24.00

ELLERY QUEEN
FC1243 VG+ 22.00
3 G/VG 55.00

ESCAPADE IN FLORENCE
NN F 30.00

EVERYTHING'S ARCHIE
1 VG+ 20.00

EXCITING
13 VG/F 250.00

EXPOSED
6 FA+ 28.00

EXTRA
5 F 28.00

FAIRY TALE PARADE
FC69 VG+ 60.00
2 VG 115.00
FALLING IN LOVE
1 G/VG 50.00
10 VG+ 24.00

FAMOUS CRIMES
51 F 70.00

FAMOUS FUNNIES
8 VG-, 1 PC TP SP 180.00
10 VG, 1 PC TP SP, CFO 70.00
11 FA 85.00
12 VG-, 2 X 1 1/2 SPS 180.00
13 VG/F 240.00
24 VF- 300.00
26 G, SOME PANELS OUT 30.00
30 FA+ 50.00
34 G/VG 70.00
34 G/VG, TP SP 60.00
34 VG, SOME PANELS OUT INSIDE 30.00
37 VG-, 1 PC TP SP 70.00
37 G+ 45.00
38 G 40.00
39 FA/G 40.00
40 G, 2 PGS. OUT 22.00
40 G+ 60.00
48 VG, PC OUT BC 50.00
49 G/VG 55.00
50 F/VF 120.00
51 VG 55.00
54 VG+, 1 PC TP SP 70.00
54 G/VG 50.00
55 G- 32.00
55 VG+ 75.00
55 VG+, LARSON 180.00
57 G+ 45.00
58 VG+ 80.00
59 G+ 45.00
60 G+ 45.00
60 VG, 1 PGOUT 25.00
70 VG- 35.00
99 F+ 38.00
211 FA+ 50.00
214 FA/G 100.00

FANTASTIC
21 F- 240.00

FANTASTIC FOUR
1 VG+ 3,500.00
1 FA- 600.00
3 G/VG 300.00
4 VF- 1,600.00
5 VG 520.00
6 VG/F 360.00
9 VF+ 800.00
9 VF, CHIPS, OHIO 225.00
9 FA+ 60.00
17 G/VG, AD PG OUT 22.00
20 VF/NM 350.00
21 VF/NM 280.00
28 VG- 52.00
29 VG/F 35.00
30 VG- 22.00
37 F- 28.00
38 VF/NM 95.00
38 VF- 65.00
43 VF 50.00
48 NM- 1,000.00
49 VG+ 45.00
49 VG+ 70.00
50 G/VG 48.00
50 VF/NM 235.00
50 VG- 55.00
53 VG/F 32.00
53 VF- 55.00
56 VG+ 21.00
56 VF- 40.00
57 VG+ 21.00
57 VG/F 24.00
58 F- 24.00
59 VF- 24.00
59 VG/F 24.00
59 VF- 50.00
59 VF+ 60.00
65 F/VF 20.00
66 VG- 24.00
66 VF- 55.00
67 VF- 65.00
67 VF 80.00
67 VF- 70.00
72 NM 48.00
73 VF/NM 35.00
75 NM 50.00
79 VF+ 30.00
98 NM- 20.00
100 VG/F 25.00
112 VF 40.00
AN#1 FA- 30.00
AN#5 VF 70.00
AN#5 F 27.00
AN#5 VG+ 22.00
AN#5 NM 150.00

FANTASY MASTERPIECES
1 F+ 20.00

FAST FICTION
3 VG 70.00
3 VG- 65.00
3 VG- 75.00
4 VG 45.00

FAT AND SLAT JOKE BOOK
NN VG/F 70.00

FATMAN THE HUMAN FLYING SAUCER
3 F 20.00

FAWCETT MOVIE COMICS
20 G+ 24.00

FEATURE COMICS
45 VF- 150.00
75 VG/F 40.00
86 F, NAME STAMP FC 36.00
89 F 40.00
91 VG+ 30.00
94 VG/F 36.00
98 VG/F 36.00
102 VG/F 28.00
108 F 32.00
109 VG/F 27.00
112 F 30.00
121 VG/F 27.00
125 VG/F 27.00
132 VG 20.00
135 F+, 1 IN SPS 28.00
136 F- 28.00

FEATURE FILMS
2 G/VG 75.00
3 VG+ 130.00
3 VG/F, 2 PC TAPE I/S FC 75.00
4 VG- 110.00

FEATURE FUNNIES
3 VG/F, 1 PC TP SP 240.00

FEATURE PRESENTATION
5 VG/F, 1 IN SPS TRIMMED 60.00

FELIX THE CAT
FC46 VG 85.00
FC162 VG+ 50.00
5 VF- 70.00
21 VG+ 45.00
22 VG+ 45.00
23 G/VG 25.00
25 G/VG 24.00
40 VG/F 25.00
SUMMER FUN VG 75.00

FIGHT AGAINST CRIME
1 VG+ 70.00

FIGHTING YANK
2 VG 160.00
2 VG-, 2 PC TAP EI/S FC 120.00
18 G/VG 70.00
18 F/VF, 2 EXTRA STAPLES 220.00
18 G/VG 60.00
25 VG 110.00
26 VG-, SLT C/T 120.00
27 VG/F 110.00
28 VG 100.00

FLAME
1 VG+, 2 IN SPS 650.00

FLASH
1 VG/F, (R) 10,000.00
55 VG-, TR BC 130.00
104 VG/F, 2 IN SPS 2,200.00
108 VG/F 160.00
114 VG- 55.00
114 G/VG 40.00
117 VG- 50.00
117 F-, 1 1/2 IN, TR, BC 70.00
118 VG- 40.00
119 VG 48.00
126 VG+ 36.00
129 VG+ 90.00
133 F+ 65.00
135 VF- 75.00
136 VF 95.00
136 VG 30.00
137 VG+ 120.00
137 G 47.00
138 F/VF, OHIO COPY 60.00
140 F/VF 70.00
141 F 33.00
142 VG, LCF 20.00
144 VG+ 27.00
145 F 33.00
147 VG 20.00
148 VF 75.00
149 F+ 38.00
149 VG/F 30.00
149 VF 70.00
150 F- 27.00
151 F 40.00
159 VF/NM 60.00
162 VF- 40.00
162 VG/F 20.00
162 VF/NM 60.00
162 VG/NM 55.00
164 VG/F 20.00
166 VG/F 20.00
166 VF+ 50.00
168 VG/F 20.00
168 VG/F 20.00
168 VG/F 20.00
175 G/VF 25.00
176 VF+ 48.00
177 F+ 24.00
179 NM- 36.00
180 VF/NM 32.00
181 NM 40.00
182 VF+ 28.00
186 NM- 36.00
188 NM- 36.00
189 NM- 40.00
192 NM 40.00
193 VF 25.00
194 VF+ 28.00
195 VF+ 28.00
198 NM 36.00
198 VF/NM 32.00
AN#1 VG/F 35.00
AN#1 VG 75.00

FLASH GORDON (GK)
1 VF 24.00

FLASH GORDON (KING)
2 F+ 65.00
3 VF+ 20.00
5 VF+ 20.00

FLINTSTONES
3 VF/NM, FILE 50.00
3 F 22.00
5 NM-, FILE 55.00
6 NM-, FILE 55.00
9 NM-, FILE 42.00
10 NM, FILE 48.00
13 NM, FILE 40.00
14 NM-, FILE 38.00
21 NM, FILE 40.00
23 NM+, FILE 38.00
24 NM+, FILE 38.00
26 NM+, FILE 38.00
29 NM, FILE 35.00
32 NM-, FILE 28.00
33 G/VG 25.00
35 NM-, FILE 30.00
37 NM+, FILE 35.00
38 NM, FILE 32.00
40 VF/NM, FILE 25.00
40 VF 22.00
41 NM+, FILE 32.00
43 NM+, FILE 32.00
44 NM+, FILE 32.00
45 NM+, FILE 32.00
47 NM-, FILE 25.00
51 NM-, FILE 25.00
54 NM-, FILE 25.00
55 NM, FILE 27.00
57 NM+, FILE 32.00
58 NM+, FILE 32.00
58 VF+ 24.00

FLINTSTONES AT THE NEW YORK WORLD'S FAIR
1964 VF 35.00
1964 VF 35.00
1964 VF 35.00
1964 VF+ 40.00
1964 VF 35.00
1964 VF+ 40.00

FLIPPITY AND FLOP
11 F/VF 32.00
13 VF 45.00
24 VF+ 45.00
32 VF+ 45.00

FLYING A'S RANGE RYDER
12 F+ 25.00

FLYING SAUCERS
1950 VG+, PC OUT FC 90.00

FORBIDDEN WORLDS
2 VG 90.00
6 G/VG 65.00
6 FA+ 32.00

FOREVER PEOPLE
1 VF 36.00

FOUR COLOR (2ND)
90 NM-, FILE 220.00
91 VF, FILE 150.00
114 NM, FILE 260.00
126 NM, FILE 190.00
150 VF+, FILE COPY 70.00
172 VF, FILE 130.00
175 VF+, FILE 130.00
186 VG+ 42.00
197 F 40.00
205 NM, FILE 160.00
244 NM FILE 150.00
253 VF+, FILE 120.00
254 NM+, FILE 180.00
382 VG 26.00
382 VG/F 36.00
537 VF+ 30.00
561 VF, FILE, T/E 30.00
682 VG/F 20.00
716 VG 20.00
723 VG+ 27.00
727 VG+ 20.00
752 NM+, FILE COPY 90.00
757 FA/G 28.00
781 VG+ 25.00
786 VF 38.00
811 NM-, FILE 90.00
822 VG- 22.00
824 NM, FILE 100.00
836 VG 20.00
836 F- 24.00
843 VG+ 25.00
848 F+ 20.00
865 VG 20.00
966 VG 20.00
966 F- 24.00
985 VG/F 20.00
1109 VF- 85.00
1043 VG+ 50.00
1047 VG 20.00
1049 NM 60.00
1075 VG/F 25.00
1087 VG+ 22.00
1087 VG+ 24.00
1109 VG/F 55.00
1117 VG/F 20.00
1120 F-, PEN MARKS FC 20.00
1129 VG+ 28.00
1129 NM FILE 100.00
1144 VG+ 30.00
1144 VG/F 27.00
1145 VG 24.00
1146 VG/F 22.00
1165 VG+ 28.00
1178 F 22.00
1188 F/VF 45.00
1199 VF/NM FILE 60.00
1199 F 21.00
1208 VF- 110.00
1220 VG/F 25.00
1220 F/VF 35.00
1225 F+ 38.00
1227 VG+ 24.00
1229 VG 22.00
1233 VG/F 20.00
1245 VG+ 40.00
1245 VG-, NOC 28.00
1249 F/VF 70.00
1255 VG/F 21.00
1260 F+ 42.00

FOUR MOST
V3#3 VF 55.00
V3#3 VG+ 27.00
V3#4 VG+ 27.80
V3#4 VF- 45.00
V4#2 VG/F 25.00
V4#4 VF+ 55.00

FOX AND THE CROW
7 VG 36.00
10 G+ 24.00
54 VF 45.00

FRANKENSTEIN
13 VG+ 60.00

FRONTIER FIGHTERS
3 FA 25.00
3 FA- 20.00
5 FA- 20.00
8 FA+ 32.00

FRONTIER WESTERN
6 VG 22.00

FRONTLINE COMBAT
2 G+ 50.00
5 VG 40.00
FUGITIVES FROM JUSTICE
1 G+ 20.00
2 G/VG 25.00
4 VG/F 22.00

FUNNY FOLK
52 VF, 1/2 IN TR FC 24.00

FUNNY PICTURE STORIES
V3#3 VG+, BOUND VOLUME HOLES, TRIMMED 70.00

FUNNY STUFF
10 VG 35.00
12 VG- 24.00
77 F 25.00

FUNNY 3-D
1 VG+ 25.00
1 NM- 90.00

FUN TIME
3 VG/F 27.00

GABBY HAYES
8 F 30.00
11 VG/F 28.00
15 F 30.00
20 VG/F 27.00

GANG BUSTERS
12 VG/F, CAN ED 27.00
13 G/VG, 1 PC TAPE SP 22.00
19 VG- 21.00
37 VG+ 24.00
38 F/VF, 2/2 IN TR FC 30.00
59 F- 20.00

GANGBUSTERS AND GUN MOLLS
1 G- 40.00
1 G+, 1/3 BC OUT 30.00

GANGSTERS CAN'T WIN
3 VG 20.00

GARRISON'S GORILLAS
1 F/VF 20.00
2 VF+ 20.00

GENE AUTRY
6 F 40.00
8 VG+ 32.00
12 VG 22.00
15 F/VF 60.00
16 VG+ 28.00
24 F- 27.00
28 VG/F 27.00
29 VG/F 27.00
30 F- 25.00
33 F 28.00
36 VG+ 22.00

GEORGE PAL'S PUPPETOONS
1 F-, 1 PC TAPE 1 PG 90.00
7 VG/F 32.00
13 VG+ 24.00
14 VG/F 27.00
17 VG 20.00
18 F 27.00

GERALD McBOING BOING
3 VF- 30.00

GERONIMO
1 F 45.00

GHOST BREAKERS
1 FA 25.00
2 VG+, NOC 75.00
2 VG 60.00

GHOST RIDER
1 VF 400.00

G.I. COMBAT
26 VG 20.00
30 VG/F 27.00
35 VG/F 27.00
37 VG 20.00
39 VG+ 25.00
127 VF- 32.00

G.I. JOE
V2#18 F/VF 60.00

GIRL FROM UNCLE
1 VF/NM 45.00
2 F/VF 28.00
5 F+ 25.00
5 F 20.00

GIRLS IN LOVE
50 VF+ 27.00
55 VF+ 27.00

GIRL'S ROMANCES
17 VG- 21.00

GOLDEN ARROW
2 VG+, 1 PC TAPE SPINE 70.00
3 VF 160.00
5 NM 200.00
5 VG-, NOC 45.00
6 G/VG 38.00

GOODBYE MR CHIPS
NN VF- 20.00

GOOFY ADVENTURES
FC802 VG+ 21.00
FC802 VG+ 21.00
FC847 F 24.00

GORGO
15 VF- 30.00

GRANDMA DUCK'S FARM FRIENDS
1073 G/VG 21.00
FC1161 G/VG 21.00
FC1161 VG- 25.00

GREAT ACTION
9 NM- 55.00

GREAT WESTERN
10 VG+ 24.00
11 VG/F 27.00

GREEN HORNET
5 VF-, LCF 500.00
23 FA- 50.00
25 G 50.00
26 FA- 40.00
27 VG 95.00
27 G+, PC OUT BC 75.00
30 VG+, LCF 100.00
31 G/VG 70.00
32 F 120.00
36 VG+ 85.00
38 G 40.00
41 VG+ 70.00
43 VG 65.00

GREEN HORNET (GK)
1 VF+ 170.00
1 VF/NM 190.00
3 VG+ 45.00

GREEN LAMA
1 G+ 130.00
7 VG/F, CHIP OUT FC 70.00
7 VG/F 100.00
8 VG+ 130.00

GREEN LANTERN
1 G/VG 300.00
2 VG 150.00
2 G/VG 120.00
2 FA- 45.00
4 G- 36.00
9 FA 24.00
12 VG+ 55.00
14 VG/F 45.00
14 F, CL 25.00
16 VG- 35.00
17 VG/F 45.00
17 F 52.00
19 VG 30.00
21 VF- 100.00
21 VG+ 42.00
22 VG+, CHIP OUT BC 100.00
22 VG/F 32.00
22 VG/F 42.00
24 VG+ 36.00
24 VG+ 42.00
24 VG+ 42.00
25 VG- 24.00
25 VG/F 45.00
26 F 52.00
27 VF+ 130.00
27 VG- 25.00
28 VG- 25.00
28 VG 26.00
28 F 52.00
29 F- 42.00
29 NM- 160.00
29 F- 48.00
29 VG+ 42.00
30 VG+ 42.00
31 VG+ 110.00
31 VF 70.00
32 VG+ 27.00
32 VG/F 26.00
33 VG/F 40.00
34 VG 27.00
35 VG 28.00
36 F 42.00
37 VG/F 40.00
37 VG/F 40.00
38 VG+ 36.00
38 VG 20.00
38 VG+ 35.00
39 VF+ 110.00
39 VG/F 40.00
40 F 190.00
43 F+ 24.00
43 VG/F 25.00
43 VG+ 22.00
45 VF/NM, OHIO COPY 130.00
45 F 50.00
45 VG 34.00
47 F+ 32.00
49 VG/F 25.00
50 F 28.00
50 VG+ 22.00
51 NM 70.00
52 VG 20.00
53 VG/F 20.00
53 VG/F 20.00
53 F 28.00
53 NM 70.00
54 VF/NM 60.00
55 VG/F 20.00
68 [illegible] 70.00
59 VG/F 75.00
59 F 90.00
[illegible] NM- 42.00
61 NM- 70.00
61 F 22.00
61 VF 45.00
62 VF 32.00
64 VF 32.00
65 F/VF 22.00
67 VF 32.00
69 VF 30.00
69 F/VF 20.00
76 VG- 35.00
80 NM, SM TR BC, SOME PGS 32.00

GREEN LANTERN (OLD)
5 VG+ 650.00

GREEN MASK
1 VG/F 800.00
2 G/VG, BOUND VOLUME HOLES TRIMMED 110.00
10 VG 50.00

GUN FIGHTER
5 G+ 50.00
6 FA- 25.00

GUNHAWK
15 F/VG CAN ED 30.00

GUNSMOKE
3 VF 120.00
10 VG+ 20.00
13 F+ 21.00
27 F/VF 27.00

GUNSMOKE WESTERN
40 VG/F CIRCLE 8 22.00

GUNS OF FACT AND FICTION
13 G+ 32.00

GYRO GEARLOOSE
FC1047 F/VF 80.00
FC1095 F 33.00
FC1095 VG+ 27.00
FC1184 F/VF 45.00
FC1287 VF+ 75.00

HAND OF FATE
8 VG 50.00
8 VG- 42.00

HANNA BARBERA SUPER TV HEROES
2 VF 75.00
5 F+ 42.00

HAPPIEST MILLIONAIRE
NN VF 20.00

HAPPY HOULIHANS
1 VG+, NOC 90.00
1 FA 28.00
1 VG 78.00

HARVEY 3-D HITS
1 F+ 90.00

HATARI!
NN F 30.00
NN VF 55.00

HAUNT OF FEAR
1 VG/F 700.00
2 G/VG, SOME TP I/S FC 100.00
4 FA+ 50.00
14 G/VG 60.00

HAVE GUN WILL TRAVEL
FC983 VG+ 22.00
FC1044 VG/F 27.00
7 VG/F 20.00

HAWK
12 VG+ 22.00

HAWK AND THE DOVE
4 VF- 28.00

HAWKMAN
1 F- 180.00
2 VG 52.00
2 F 38.00
3 F+ 40.00
3 F/VF 70.00
3 VG 32.00
3 VG/F 45.00
4 F/VF 50.00
4 G/VG 28.00
4 VG/F 50.00
5 VG 26.00
5 VG 26.00
6 VG+ 36.00
10 VG- 20.00
11 VG 20.00
12 VG/F 22.00
12 F- 22.00
13 VF/NM 65.00
13 F+ 30.00
13 VG+ 20.00
15 F 24.00
15 VG/F 22.00
16 VF/NM 55.00
16 F 20.00
19 VF 42.00
20 VF/NM 55.00
20 F 20.00
21 F 20.00
22 VF+ 36.00
22 F 20.00
22 F 20.00
23 NM- 60.00
23 VF- 30.00
23 F 20.00
24 NM- 60.00
24 F 20.00
24 F+ 25.00
24 VF- 32.00
25 F 20.00
25 VF+ 45.00
26 VF 42.00

HEART THROBS
38 NM- 27.00
49 VG 20.00

HEROIC
39 VG/F, Salida 20.00
59 VF- 20.00

HIT
1 G+, Bound Volume, holes, trimmed 470.00
1 VF- 3,800.00
25 VF 1,300.00
28 VG/F 120.00
29 VF- 250.00
31 VG/F 110.00
40 G/VG 32.00

HOLLYWOOD FUNNY FOLKS
52 F+ 30.00

HOLYONE
7 VG- 20.00

HOODED MENACE
NN G+, 2 in sps 50.00

HOODED HORSEMAN
25 F/VF 35.00

HOPALONG CASSIDY
15 F 40.00
23 F/VF 50.00

HORRORS
14 F/VF 90.00

HOUSE OF MYSTERY
7 FA 28.00
8 G- 36.00
9 G- 36.00
10 G+ 50.00
21 G/VG 38.00
25 VG 50.00
42 VG 30.00
80 VG+ 22.00
94 VG+ 22.00
95 VG/F 24.00
117 VF+ 36.00
130 VF- 36.00
132 VF- 28.00
145 VG/F 32.00
145 VG 24.00
146 F+ 50.00
148 VF 58.00
148 VG/F 32.00
149 VG-, LCF 20.00
152 F/VF 27.00
152 VG/F 32.00
155 VG+ 30.00
157 VG 21.00
157 F+ 50.00
157 NM- 40.00
160 VG- 30.00
160 VG+ 40.00
160 VG/F 28.00
165 F+ 32.00
166 F 26.00
168 VG+ 21.00
169 F/VF 20.00
171 F/VF 40.00
172 VG+ 21.00
173 VG/F 24.00

HOUSE OF SECRETS
22 VG 22.00
24 VG- 20.00
61 VG 36.00
62 VG- 21.00
68 VG/F 20.00
71 VG/F 20.00
71 VF+ 55.00
74 F- 20.00
92 VG 130.00
92 VF 375.00

HOUSE OF TERROR
3D#1 F, NG, 1 in tr 1st pg 40.00
3D#1 VF-, pc out 1st pg 110.00

HOWDY DOODY
1 FA CFO 45.00
20 VG+ 22.00

HOW IT BEGAN
SS#15 VG 60.00

HOW TO DRAW FOR THE COMICS
NN F 75.00

HUCKLEBERRY HOUND
6 VF/NM 28.00

HUCKLEBERRY HOUND FOR PRESIDENT
FC1141 VG/F 20.00

HUCKLEBERRY HOUND SUMMER FUN
31 VF- 90.00

HUEY, DEWEY AND LOUIE BACK TO SCHOOL
35 F+ 40.00
35 VG/F 30.00
49 NM 170.00
49 F/VF 40.00

HULK
1 G/VG, chips 950.00
2 FA- 110.00
2 FA/P 90.00
3 G+ 170.00
3 G+ 150.00
4 FA+ 100.00
4 G+ 120.00
4 VG 240.00
5 VG 220.00
6 VA- 100.00
6 F 475.00
6 F- 540.00
6 FA- 110.00
102 VF/NM 180.00
102 VF 140.00
105 F- 20.00
180 NM 90.00
AN#1 VG 20.00

HUMAN TORCH
9 VG/F, LTR 600.00
26 F/VF, 1 in sps 550.00

HUMBUG
2 VF- 50.00
5 VF 42.00
9 VF+ 50.00

HAUNTED
13 VG/F 80.00

IDEAL
1 VG 60.00
2 FA 20.00
2 G 20.00
4 FA/G

HARLEY YEE

P.O. Box 51758, Livonia, MI 48151-5758

1-800-731-1029 • 1-313-421-7921 • 1-313-421-7928 Fax

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Postage instructions see page 1

23 VF.....75.00
23 VG/F.....30.00
23 VG-.....21.00
24 VG.....23.00
25 F+.....42.00
25 VG+.....28.00
27 VG.....23.00
27 VF-.....55.00
27 VG.....23.00
28 VG-.....21.00
29 F-.....40.00
30 VG+.....32.00
31 VG/F.....27.00
31 VG.....20.00
35 F+.....32.00
40 VG+.....20.00
40 VG+.....20.00
41 VF.....50.00
41 F.....24.00
50 VF.....32.00
51 VF+.....35.00
60 VF.....30.00
66 VF-.....20.00

KAANGA

3 VG-.....32.00
6 F-, NOC.....25.00

KAMANDI

1 VF+.....38.00

KATY KEENE

4 F-.....90.00
8 VG-.....60.00
8 VG.....65.00
19 F+.....80.00
31 VG+.....50.00
43 VG-.....30.00
AN#1 VG.....90.00
AN#3 VG/F.....65.00
AN#6 F.....65.00
3D#1 F.....115.00

KATY KEENE PIN-UP PARADE

14 G/VG.....27.00

KENT BLACK SECRET SERVICE

7 F-, pc out BC.....25.00

KERRY DRAKE

11 VF/NM, file copy.....40.00
13 VF+, file copy.....35.00
15 VF/NM, file copy.....40.00
16 VF/NM, file copy.....30.00
18 VF+, file copy.....28.00

KEY

3 G/VG.....22.00

KID COLT OUTLAW

3 G-.....30.00
5 VG/F, off register.....70.00
10 F+.....90.00
12 VG/F.....40.00
13 VF-.....85.00
13 F/VF, Can Ed...35.00
16 F-.....40.00

KID ETERNITY

6 G+.....28.00
13 VG/F.....40.00
15 G/VG.....21.00
18 G/VG.....21.00

KID KOMICS

8 G+.....110.00

KID SLADE GUNFIGHTER

5 VG/F.....25.00

KILROYS

2 NM-, 2 chips FC, Ohio.....50.00
25 VF-.....20.00
35 VF.....22.00

KING

2 F+.....1,200.00
4 VF-.....1,000.00
21 VG-, 2 in sps.....100.00
28 VG+.....100.00
28 VG/F, 1 pc tp 1/S FC.....120.00
29 VG+.....130.00
30 VG+, 2 pc tp sp.....110.00
30 VG/F, 2 in + 1 in sps.....90.00
2x1 in tr BC
31 FA/G.....40.00
32 FA/G.....40.00
32 VG.....85.00
33 VG-.....80.00
33 FA/G.....38.00
34 VG+, 2 in sps.....100.00
35 VG+.....110.00
36 VG-, 1 pc tp sp.....70.00
36 G/VG.....60.00
37 G/VG.....70.00
39 FA.....35.00
40 G+.....55.00
40 VG/F, 1 in sps.....90.00
41 VG+.....85.00
41 VG, 2 in sps NOC.....55.00
42 VG/F, 1 in sps.....85.00

43 VG+, 2 in sps.....65.00
43 VG.....70.00
43 F-, 1/2 in sps...85.00
45 G-.....30.00
46 G/VG.....50.00
47 VG/F.....90.00
48 VG+, pc out BC.....65.00
49 G-.....30.00
50 G-.....30.00
52 VG+.....55.00
53 F-.....65.00
54 F/VF, tr BC.....75.00
55 VG/F.....65.00
58 VG-.....40.00
59 VG, chunk out 1 pg.....40.00
60 FA/G.....20.00
60 G+.....32.00
62 VG+.....50.00
63 VF+.....130.00
63 VG-.....36.00
64 VG+.....50.00
65 VG+.....50.00
65 G+.....20.00
71 F+.....75.00
73 F-.....55.00
74 VG+.....50.00
75 VG+, 1 pc tp 1/S FC.....40.00
76 VG+, cl tp sp.....45.00
77 VG+.....50.00
78 VG-, 1 pc tp 1/S FC.....30.00
79 VG-, 1 pc tp 1/S FC.....30.00

KING SOLOMON'S MINES

NN VG.....50.00

KIT CARSON

NN VG+.....25.00

KONGA

2 VG/F.....40.00
5 VF.....45.00
5 VF.....60.00

KONGA'S REVENGE

2 F+.....20.00
3 VF.....23.00

KORAK

17 VF/NM.....20.00

LAND OF THE GIANTS

1 VF.....38.00
4 VF/NM.....28.00

LASH LARUE

9 VG.....45.00
48 VG-.....21.00

LAST TRAIN FROM GUN HILL

FC1012 VG/F.....22.00
FC1012 VG/F.....27.00

LATEST COMICS

2V F+.....55.00
2 VF-.....45.00
2 F+.....38.00

LAUGH

20 FA.....35.00

LAWBREAKERS

3 F/VF, chip out sp.....50.00
5 VF-, 1 1/2 in sps.....50.00
8 VG+.....25.00
10 VG, chip FC.....20.00

LAWBREAKERS SUSPENSE STORIES

10 VG, chip FC.....20.00

LAWMAN

FC970 VG-.....24.00

LEADING COMICS

2 FA+.....110.00
8 NM, rust mark BC.....700.00
10 NM-.....700.00
39 VG+.....21.00
41 VG+.....21.00
70 F+, sm chip out FC.....22.00

LEE HUNTER INDIAN FIGHTER

FC904 FA-.....30.00

LEGENDS OF DANIEL BOONE

2 VG.....60.00
3 FA.....28.00

LENNON SISTERS

FC951 NM.....150.00
FC1014 VG-.....30.00

LIBERTY COMICS

10 VF.....100.00

LIBERTY SCOUTS

2 G+, bound volume, holes, trimmed.....105.00

LIFE WITH ARCHIE

2 VG-.....32.00

LIGHTNING

6 G+, bound vol, trimmed, holes.30.00

LIL ABNER

SS#4 FA/P.....30.00
61 FA/G.....27.00
64 F.....50.00

65 VG.....26.00
65 VG-.....32.00
66 VG+.....32.00
67 VG+.....35.00
70 VF+.....60.00
72 VG/F.....32.00
80 F+.....30.00
90 VG/F.....24.00
96 VG/F.....24.00

LITTLE ARCHIE

8 VG.....22.00

LITTLE DOT

2 VG+, NOC.....70.00

LITTLE EVA

3D#1 VG+.....35.00
3D#1 F+.....55.00
3D#2 VG.....28.00
3D#2 VG.....28.00

LITTLE KING

FC494 F.....30.00

LITTLE LOTTA

8 F/VF.....28.00

LITTLE MAX

3 VF, file copy.....30.00

LONE RANGER

49 VF.....45.00
51 VF+.....55.00
82 F/VF.....22.00
103 F/VF.....24.00
107 F/VF.....24.00
122 VG-.....20.00

LONE RANGER MOVIE STORY

NN G/VG.....50.00

LOONEY TUNES

16 G+.....50.00
18 VF-.....230.00
26 G/VG.....45.00
29 VG-, LCF.....55.00
29 VG+.....70.00
35 F/VF.....75.00
36 VG+.....45.00
39 VG.....36.00
42 VG.....30.00
50 VG.....30.00
53 VG+.....25.00
57 VG/F.....27.00
62 F-.....20.00
65 F.....21.00
66 F.....20.00
67 VG/F.....20.00
69 VG/F.....20.00
72 F+.....30.00
74 F+.....30.00
75 VG/F.....20.00
75 NM+, file copy.....95.00
76 F+.....30.00
78 VF.....55.00
80 VG/F.....20.00
81 VF.....38.00

LOVE CONFESSIONS

4 VF-.....40.00
45 NM.....36.00

LOVELORN

30 VF-.....20.00

LOVERS

25 F.....20.00

LOVE STORIES

55 NM, file copy...45.00

LOVE TALES

38 VF+.....30.00
38 VF, file copy....42.00

MAD

1 F, Can Ed.....900.00
1 F, (R).....1,200.00
6 FA+.....50.00
8 G-.....55.00
9 G/VG.....90.00
11 G+.....75.00
12 VG.....95.00
13 G/VG.....75.00
13 VG+.....120.00
14 VG-.....90.00
15 G/VG.....70.00
16 VG-.....75.00
16 VG+.....100.00
17 F, slt C/T.....100.00
18 VG-.....75.00
18 FA/G.....36.00
19 VG.....80.00
20 G+.....50.00
20 VG+, C/T.....80.00
23 VG.....80.00
23 G/VG.....60.00
25 FA/G.....36.00
28 G/VG.....50.00
48 VF.....50.00
58 VF+.....55.00

MAGIC COMICS

14 G/VG 1 pc tape 1/S FC.....50.00
50 VG+.....28.00

MAGIC SWORD

NN VG/F.....20.00

MAGNUS ROBOT FIGHTER

2 VF+ White Mt. 160.00
2 VG-.....30.00
2 VG-.....30.00
3 VG.....34.00
6 VG+.....25.00
6 VG.....20.00
7 VG+.....25.00
8 VG+.....25.00

12 NM- White Mt. 75.00
15 F-, White Mountain 25.00
17 VG+.....21.00
18 VG/F.....20.00
20 VF.....35.00
22 VF/NM.....32.00
22 VF.....22.00
24 VF.....24.00
25 NM.....35.00
26 VF-.....20.00
26 VF-.....20.00

MAN FROM U.N.C.L.E.

2 VG+.....22.00
16 F+.....20.00
18 F/VF.....21.00
20 VF-.....20.00

MAN O'MARS

1 VG-, White Mountain 100.00

MARCH OF COMICS

20 VG (R).....750.00
37 VF-.....100.00
38 VG/F.....25.00
39 VG/F.....70.00
54 VG- pc out BC 35.00
55 VF-.....45.00
57 VF-.....40.00
59 F+.....45.00
60 VG/F.....100.00
66 VF.....80.00
66 F/VF.....60.00
67 VF-.....38.00
68 F+.....80.00
70 VF.....40.00
73 VG-.....28.00
104 F-.....30.00
205 F/VF.....30.00
243 VF/NM.....70.00
244 VF+.....35.00
328 VG+.....35.00
330 VG+.....30.00

MARGE'S LITTLE LULU

FC115 NM, file..425.00
FC115 VF+, file 300.00
FC120 NM-, file 325.00
FC131 NM, file .360.00
FC139 VF, file 240.00
FC146 F-.....75.00
FC158 NM-, file..325.00
FC165 NM T/C file 200.00
1 VG/F.....160.00
2 VF+, file.....280.00
3 F/VF.....160.00
4 VF+, file..250.00
6 VF, file.....150.00
8 NM, file.....220.00
15 NM, file.....190.00
17 NM, file.....190.00
23 NM+, file.....160.00
26 NM, file copy 150.00
28 NM+, file.....160.00
31 NM, file.....120.00
32 NM+, file.....130.00
33 NM+, file..130.00
36 NM file.....120.00
37 NM-, chip FC..80.00
40 VG.....22.00
40 VG/F.....27.00
42 NM+, file.....130.00
42 F.....30.00
43 NM+, file.....130.00
43 NM-.....95.00
44 NM file.....120.00
45 NM, file.....120.00
49 NM-, file.....110.00
49 NM+, file..130.00
50 VG/F.....27.00
50 NM, file.....120.00
53 NM, file.....120.00
53 VG+.....24.00
55 VG/F.....27.00
55 NM, file.....120.00
56 NM+, file..130.00
58 VG/F.....27.00
58 NM+, file.....130.00
59 F.....24.00
59 NM+, file..130.00
60 VG/F.....27.00
60 NM, file copy 120.00
61 NM+, file..90.00
62 NM+, file..90.00
63 NM+, file..90.00
63 F, NOC.....20.00
64 NM+, file..90.00
66 NM+, file..90.00
68 NM+, file..90.00
77 NM+, file..90.00
78 VF, file.....60.00
80 NM+, file..90.00
83 NM+, file..65.00
89 NM+, file..65.00
90 VF+, file.....45.00
91 NM file.....60.00
94 NM, file.....60.00
102 NM+, file..65.00
104 NM-, file..55.00
106 NM+, file..60.00
111 VF/NM, file..50.00
112 NM+, file..65.00
113 NM+, file..65.00
114 VF/NM, file..50.00
118 NM+, file..65.00
119 NM, file.....60.00
AN#2 NM-, file..450.00

MARGE'S LITTLE LULU AND TUBBY SUMMER CAMP

NN F+.....28.00
1 F+.....25.00

MARGE'S LITTLE LULU ON VACATION

1 VG.....45.00
1 NM, file.....450.00

MARGE'S LULU AND TUBBY IN ALASKA

1 VG.....22.00

MARGE'S TUBBY

AN2 VG.....55.00
AN2 FA/G.....22.00

MARGE'S TUBBY & HIS CLUBHOUSE PALS

1 VG+.....30.00
1 NM+, file.....240.00

MARINES IN BATTLE

1 G/VG.....20.00

MARVEL COLLECTORS ITEM CLASSIC

2 VF-.....24.00

MARVEL FAMILY

2 F+.....270.00

MARVEL FEATURE

1 VG+.....28.00
3 F/VF.....22.00

MARVEL MYSTERY

20 F+.....1,000.00
33 VF-, Twilight copy 1,000.00
67 VG+.....350.00
68 F+.....450.00
82 F/VF.....900.00

MARVEL SPOTLIGHT

6 VF.....35.00

MARVEL SUPER HEROES

1 NM.....105.00
1 VF.....55.00
1 VF.....60.00
12 F+.....60.00
12 F/VF.....65.00
12 VF+.....95.00
13 F.....22.00
14 VG-.....27.00

MARVEL TALES

97 VG.....120.00
97 VG-.....100.00
98 VG+.....105.00
98 FA+.....42.00
101 G/VG, pc out BC 70.00
103 VG.....85.00
109 FA.....22.00
109 VG-.....60.00
113 FA+.....24.00
120 FA+.....27.00
127 VG.....38.00

MARVEL TEAM-UP

1 VG/F.....30.00

MARY MARVEL

2 VG/F.....170.00
5 VG.....70.00
6 F.....100.00
7 F+.....130.00
9 VF-.....150.00
18 VG-.....36.00
20 F.....60.00
23 VG+.....40.00
24 VG+.....40.00
25 F/VF.....75.00

MASTER

1 NM, Denver copy 12,000.00
4 G+, bound volume, holes, trimmed.85.00
14 FA-.....60.00
14 VG/F, light stains inside.....250.00
21 FA/P, CFO.....275.00
39 FA.....45.00
60 G+.....28.00
62 VG+, 3 in tr BC 50.00
66 VF+.....110.00
72 VG.....30.00
89 VG/F.....40.00
90 F.....45.00
99 VG+.....32.00
100 F/VF.....75.00
111 VG+.....28.00

MAVERICK

FC1005 VG/F.....30.00
9 F/VF.....45.00
17 VG+.....20.00

M.D.

3 F-.....30.00
4 F-.....22.00

MEET ANGEL

4 NM.....27.00

MELVIN MONSTER

1 VG.....22.00

MEN IN ACTION (AIAX)

1 VG/F.....22.00

MEN'S ADVENTURES

5 VF.....90.00
6 VF.....65.00
8 VG/F.....28.00
27 VG-, 2x1 1/2 in sps 170.00

METAL MEN

1 G/VG.....85.00
1 VF/NM.....500.00
2 NM-.....170.00
3 F.....40.00
3 VF+.....110.00
5 VF.....90.00
5 NM.....140.00
6 VF/NM.....70.00
9 F.....26.00
9 VF/NM.....70.00
11 F+.....27.00
17 NM-.....65.00
20 VG/F.....20.00
22 VF+.....45.00
24 F+.....22.00
26 VF+.....45.00
40 F.....20.00
40 F/VF.....22.00

MICKEY MOUSE

FC214 VG+.....36.00
FC214 VG.....28.00
FC231 VG.....28.00
FC261 VG-.....25.00
FC261 VG+.....36.00
FC279 VG.....20.00
FC387 VF.....50.00
FC411 NM.....60.00
FC427 VF.....40.00

MICKEY MOUSE ALMANAC

1 F-.....75.00

MICKEY MOUSE BIRTHDAY PARTY

1 NM-, file.....550.00

MICKEY MOUSE CLUB PARADE

1 G+.....35.00
1 VF.....170.00

MICKEY MOUSE MAGAZINE

V3#11 VG+.....160.00
V4#1 VG.....130.00
V4#3 VG+, puzzle completed.....120.00
V4#3 VG+.....150.00
V4#4 VG/F, sub crease 130.00
V4#5 F/VF, sub crease 190.00
V4#7 VG.....125.00
V4#7 (4/39) VG 130.00
V4#8 G/VG.....100.00
V4#11 G/VG.....90.00
V4#12 VG+.....140.00
V5#2 VG.....190.00
V5#5 G/VG, Larson copy.....130.00
V5#8 F-, file copy, staple holes FC.....140.00
V5#8 G/VG.....100.00
V5#10 FA/P.....30.00

MICKEY MOUSE MARCH OF COMICS

27 F-.....150.00
27 VG+.....140.00
74 VF-.....150.00

MIGHTY HEROES

2 VG.....20.00
2 VG/F.....26.00
3 VG/F.....26.00
4 VG/F.....26.00

MIGHTY MOUSE

1 G.....27.00
2 G/VG.....70.00
2 VG- NOC.....75.00
5 VG/F.....80.00
12 VG.....23.00
16 F.....28.00
3D#1 VG/F.....60.00
3D#1 F/VF.....130.00
3D#2 VG+.....50.00
3D#2 VG no glasses 25.00

MIGHTY MOUSE (2ND)

161 VF/NM.....25.00

MILITARY

34 VG-.....100.00
36 VG.....100.00

MILLIE THE MODEL

2 G/VG.....55.00
3 VG-.....40.00
6 G/VG.....32.00
7 G/VG.....32.00
9 VG+, LCF.....60.00
10 G+.....30.00
147 VF/NM.....22.00
147 VF+ file copy 20.00
148 VF/NM.....22.00
148 NM-.....27.00
148 VF/NM.....22.00
151 VF+.....20.00
151 VF/NM.....22.00
151 VF+.....20.00
152 VF+.....20.00
152 VF/NM.....22.00
153 VF/NM.....22.00
153 VF/NM.....22.00
160 NM.....27.00
165 NM-.....27.00
165 NM.....30.00
AN#1, VG- tr FC..35.00

MINUTEMEN

1 G+, bound volume, holes, trimmed 135.00

MISS AMERICA

1 F.....750.00

MISS BEVERLY HILLS

1 G+.....50.00
8 VG.....70.00

MISSION IMPOSSIBLE

1 VG+.....22.00

MISS FURY

7 VG/F, 2 holes book 130.00

MISTER MACHO

5 VF/NM.....30.00

MODERN LOVE

8 VG, Can Ed.....60.00

MONTE HALE

29 VG/F.....110.00

31 VG.....26.00
31 G+.....24.00
39 VG.....30.00
40 VG.....26.00
44 VF-.....45.00
47 VG.....20.00
48 VG.....20.00

MOON MULLINS

1 VG-.....36.00

MOON PILOT

FC1313 F.....25.00
FC1313 NM-, file copy 70.00

MORE FUN COMICS

13 G, bound volume, holes, trimmed 350.00
35 FA/P.....120.00
44 VG+.....500.00
49 FA/P.....120.00
51 G/VG, bound volume, holes, trimmed 1,000.00
51 VG-, ltr tape I/S spine.....1,200.00
59 VG+, small C/T 1,000.00
59 VG.....800.00
63 VG/F, chip out FC spine reinforcement 800.00
67 F/VF, ltr 3,000.00
71 VG/F, (R)...1,100.00
72 VG/F.....575.00
84 VF-, S/T R 400.00
89 F/VF.....800.00
92 F+, D copy...375.00
99 VG/F.....250.00
100 F-.....350.00
106 VG+.....200.00
107 G.....80.00
108 VG-.....35.00

MOTION PICTURE COMICS

105 VG- (Can Ed) 60.00

MOVIE COMICS (FH)

4 VG.....80.00

MOVIETOWN'S ANIMAL ANTICS

48 VF.....60.00
50 F/VF.....40.00

MR. AND MRS. J. EVIL SCIENTIST

4 VF.....22.00

MR. DISTRICT ATTORNEY

5 G/VG.....35.00
6 VG.....36.00
13 VG+, sm pc out FC 35.00
51 VF/NM, name 1st pg 75.00

MUNSTERS

6 VF-.....40.00
6 VF-.....40.00

MURDER INCORPORATED

9 VG+.....50.00

MURDEROUS GANGSTERS

4 F-.....75.00

MUSIC MAN

NN VF/NM.....20.00

MUTT AND JEFF

23 F+.....45.00
28 VG+.....28.00
30 VG+.....28.00
46 VG/F.....25.00
47 VF+.....65.00
47 VG/F.....25.00
51 VF.....40.00
57 F+.....25.00
61 VF.....60.00
64 VF.....35.00
72 F/VF.....28.00

MY FAVORITE MARTIAN

2 VG/F.....22.00
2 F+.....28.00
8 VF-.....30.00

MY GREATEST ADVENTURE

12 FA/G.....24.00
22 FA+.....20.00
22 VG.....50.00
31 F+.....55.00
33 VF.....75.00
36 VG-.....24.00
36 VG.....24.00
41 VF.....65.00
46 VG+.....25.00
52 VF.....50.00
59 VG/F.....28.00
61 VG+.....25.00
66 VF/NM.....38.00
73 VF/NM.....52.00
77 VF+.....48.00
78 VF+.....48.00
81 VG-.....36.00
84 VG.....40.00
84 F/VF.....90.00
85 VG+.....48.00

MYSTERIES OF UNEXPLORED WORLDS

21 VG.....25.00
21 VG+.....30.00
36 VF+ White Mt. 20.00

MYSTERIOUS ADVENTURES

25 VG-.....26.00

MYSTERY IN SPACE

3 VG-.....170.00
5 FA+.....60.00
10 VG-.....105.00
12 VG+.....100.00
13 G/VG.....60.00
14 G+.....50.00
23 VG.....60.00
27 VG+.....80.00
29 G/VG.....48.00
33 VG.....65.00
37 FA+.....27.00
37 VG/F.....90.00

42 F+.....110.00
42 VG-.....50.00
45 F/VF.....130.00
48 VG+.....60.00
50 VG+.....60.00
52 VF, lt stain FC .75.00
52 VG.....42.00
53 G/VG.....220.00
54 VG.....80.00
54 VG+, chip out BC 85.00
55 FA/G.....30.00
55 G/VG.....48.00
58 VG+.....60.00
59 VG+.....30.00
62 VF, tr FC file copy 30.00
62 VG.....55.00
64 NM.....38.00
66 VG/F.....23.00
67 VG+.....38.00
68 VG+.....30.00
70 VG+.....60.00
71 VG.....28.00
77 VG+.....28.00
79 VG/F.....32.00
84 F.....26.00
84 F-.....24.00
85 F.....26.00
85 F.....26.00
87 VG+.....60.00
87 VG/F.....65.00
87 VG+.....60.00
88 VG+.....48.00
88 VG/F.....55.00
89 VG.....38.00
89 F/VF.....70.00
90 VG-.....40.00
90 VG-.....40.00

MYSTERY MEN

1 VG/F, slt C/T 3,500.00
15 FA/G.....50.00

MYSTERY TALES

2 G/VG.....60.00
17 G.....22.00
20 G+.....27.00
22 G/VG.....26.00
27 VG.....24.00
34 VG.....23.00

MYSTIC

1 FA+.....1,200.00

MYSTIC (2ND)

4 VG+.....300.00

MYSTICAL TALES

2 VG-.....28.00

NANCY AND SLUGGO

177 F.....21.00

NAPOLEON AND UNCLE ELBY

1 G+.....28.00

NATIONAL

1 F+, 1/2 in sps 1,800.00
1 FA/P.....250.00
17 F+ (R).....140.00
23 F, 1 sm pc tape BC 225.00
28 G/VG, NOC.....55.00
34 VG-, NOC.....50.00
42 F.....50.00
53 VG/F, 1/2 in tr FC 28.00

NEW COMICS

5 F/VF, dust shadow FC 2,500.00

NEW GODS

1 VF+.....42.00
1 F+.....25.00

NEW YORK WORLD'S FAIR

1940 FA/P.....700.00
1940 VG-, 2 pc tape sp, tp last pg.....1,800.00

NIGHTMARE

13 G/VG.....32.00

NOT BRAND ECHH

1 NM-.....36.00
2 NM.....20.00

NO TIME FOR SERGEANTS

FC914 VG.....20.00

NYOKA

17 F-.....50.00
17 F-.....40.00
18 F+.....65.00
19 VG/F.....38.00
21 VG+.....22.00
27 F+.....35.00

OKLAHOMAN

FC820 VF.....70.00

OLD NEW CARTOONS

10 G/VG.....20.00

OSWALD THE RABBIT

FC102 VF+.....150.00

OUR ARMY AT WAR

19 G/VG.....48.00
20 G+.....42.00
24 G+.....28.00
25 G.....22.00
30 VG+.....55.00
36 VG.....36.00
52 VG+.....30.00
52 VG-.....28.00
72 VG.....22.00
72 VF/NM, T/E.....70.00
77 VG.....20.00
91 FA/G.....55.00
138 NM.....80.00
156 VF+.....45.00
165 VF+.....45.00
167 VF/NM.....50.00
179 NM.....70.00
189 VF+.....25.00
192 VF+.....25.00
193 VF+.....50.00
194 NM.....40.00
206 VF/NM.....30.00

OUR FIGHTING FORCES

35 VF/NM, T/E.....70.00

OUR GANG

28 F+.....60.00

OUTER SPACE

23 F-.....25.00

OUT OF THE NIGHT

4 F.....130.00
4 FA.....30.00
6 VG.....70.00
12 VG+, 1 in sps 29.00

16 G/VG.....22.00

OUT OF THIS WORLD

1 F+.....55.00

PARAMOUNT ANIMATED COMICS

4 VF+, tr FC file copy 30.00
5 VF/NM, file copy 55.00
62 VG/F, file copy 30.00

PATSY AND HEDY

8 VG/F.....20.00

PATSY WALKER

1 G/VG, 2 in sps...75.00
8 G/VG, LCF.....20.00
12 VG.....20.00
15 VG+.....22.00
17 VG+.....28.00
18 VG.....20.00
19 VG+.....28.00
21 VF-.....90.00
21 VG.....22.00
22 VG.....22.00
22 VG.....20.00

PATSY WALKER FASHION PARADE

1 VF/NM, file copy 45.00
1 VF+ file copy...45.00

PAUL REVERE'S RIDE

FC822 VG/F.....40.00

PAWNEE BILL

1 VG/F, NOC.....24.00

PEP

1 FA/P.....340.00
1 VG+.....1,700.00
6 G/VG, bound volume, holes, trimmed 75.00
8 G/VG, bound volume, holes, trimmed.75.00
10 FA/P, bound volume, holes, trimmed.45.00
12 G+, bound volume, holes trimmed..95.00
12 FA.....85.00
13 FA/P.....45.00
17 G+, bound volume, holes, trimmed 275.00
17 FA-.....240.00
36 FA.....120.00

PETER PORKCHOPS

1 VG+ 1 in tr FC 70.00
2 VG/F.....42.00
3 VG/F.....28.00
5 VG.....20.00
9 F chip out BC...28.00
13 VF- loose bottom staple 32.00
14 VG+ 1/2 in sp 22.00
15 F/VF.....38.00
16 VG/F.....24.00
21 VG/F.....24.00
23 VG+.....22.00
25 VG+.....24.00
28 F/VF.....45.00
36 VF+.....70.00
45 F/VF tr BC.....25.00
47 VF 2 sm chips sp 25.00

PHANTOM

9 VF file.....30.00
15 VF+.....32.00

PICNIC PARTY

8 F.....60.00
8 G+.....28.00

PICTURE NEWS

7 VG.....20.00

PICTURE STORIES FROM THE BIBLE

1N.T G/VG.....22.00
1N.T VG.....26.00
10.T G/VG.....27.00
20.T VF.....90.00
20.T, VG/F.....55.00
30.T, VG+.....50.00
40.T, VG+.....50.00
40.T, VG.....38.00
1 VF, Life of Christ 120.00

PICTURE STORIES OF AMERICAN HISTORY

4 VG/F.....45.00

PICTURE STORIES OF UNITED STATES

NN VF-.....100.00

PINOCCHIO

1939 VG/F.....100.00

PLANET

6 FA/P.....120.00
16 FA+.....110.00
23 G/VG (R).....150.00
32 FA/P.....45.00
34 FA.....65.00
36 FA/P.....35.00
36 FA+.....60.00
38 G/VG.....120.00
40 G+, C/T.....95.00
44 VG- (R).....140.00
45 G/VG (R).....100.00
50 G+.....80.00
51 VG+, trimmed 140.00
55 G/VG.....95.00
57 VG+.....160.00
58 VF-.....320.00
58 F/VF.....320.00
59 VG+, 3 pgs out 50.00
59 VG/F.....160.00
60 F/VF.....300.00
60 VG, 3 pgs out ..50.00
60 F.....220.00
61 VG, 2 pgs out ..35.00
65 G-.....42.00
68 VF-.....260.00
70 F+.....170.00
73 G+.....45.00

PLASTIC MAN

47 G.....32.00
53 G/VG.....36.00
54 FA/G.....25.00
56 F+.....100.00

64 G+.....35.00

PLASTIC MAN (DC)

1 VF-.....48.00
3 NM-.....32.00
3 VF-.....22.00
4 VF.....20.00
4 NM.....38.00
4 VF/NM.....32.00
5 NM.....38.00
5 VF/NM.....32.00
5 VF+.....30.00

POGO

5 G-.....27.00
6 VF, file.....210.00
7 VG-.....45.00
8 G/VG.....36.00
9 VG/F.....65.00
10 VG/F.....55.00
11 VG.....38.00
15 VG+.....35.00

POGO PARADE

1 VG+, NOC.....70.00

POLICE

1 VG, chunk out FC 600.00
12 VG/F.....320.00
32 VG+.....110.00
41 VG-.....75.00
41 G/VG.....60.00
46 VG, slt R.....60.00
46 G/VG, LCF.....45.00
47 VG-.....55.00
57 VG+.....70.00
58 VG/F, chip BC..70.00
70 VG+.....55.00
105 VG+.....40.00
120 VG-.....32.00
122 VG/F.....45.00

POLICE TRAP

5 VG.....38.00

POPEYE

21 VG+.....25.00
40 VG+.....25.00
66 NM, file.....60.00

POPSICLE PETE

NN VG, chip out FC 46.00

POPULAR

1 F-.....1,900.00
3 FA/G.....150.00
4 FA/G.....130.00
6 VG+, sm tr FC 225.00
8 VG+.....250.00
11 FA+.....75.00
12 G/VG.....130.00
13 G.....80.00
14 VG/F.....230.00
15 G-.....80.00
17 G/VG.....130.00
18 FA-.....55.00
19 FA-.....55.00
20 G/VG.....130.00
21 F-.....160.00
22 G+.....90.00
23 VG+.....150.00
24 G-.....55.00
25 VG-.....110.00
26 VG+.....150.00
27 G+, 2 pc tp sp 80.00
28 G+.....80.00
96 VG.....20.00
98 VF Hawkeye..100.00
99 VG.....20.00
112 VG.....20.00
115 VG.....20.00
115 VG.....20.00
120 VG+.....25.00

PORKY PIG

FC182 F.....27.00
FC241 VG+.....20.00
FC260 VG/F.....22.00
25 VF+.....27.00
29 NM-.....27.00

POWER

4 F+, 3 ltr creases FC 700.00

PRISON BREAK

5 F.....60.00

PRISON RIOT

1 F+.....100.00

PRIZE

10 VF/NM, Mile High copy.....1,200.00
16 NM, Mile High 1,275.00
16 G/VG.....95.00

PRIZE WESTERN

111 VG+.....28.00

PUBLIC DEFENDER IN ACTION

7 VG/F.....20.00

PUBLIC ENEMIES

3 F+.....45.00
4 VG.....20.00

PUNCH

10 VG.....110.00
13 G+.....95.00
16 VG/F.....130.00
21 VG/F.....1404.00

QUEEN OF THE WEST DALE EVANS

9 F+.....25.00

RACE FOR THE MOON

2 VF+ White Mt. 275.00

RACKET SQUAD

12 VG/F.....110.00
12 VF+.....270.00
13 VF+.....50.00
13 VF+.....70.00

RAWHIDE KID

57 VF.....20.00

REAL FACT

1 VG+, 1 pc tape sp 100.00
1 VG+.....150.00
3 F+.....100.00
5 VG+.....450.00
15 VG.....30.00
16 VG+.....110.00

REAL LIFE

1 VG.....80.00

REAL SCREEN

7 VG+.....50.00
9 F/VF.....95.00
26 VG.....23.00
43 VG-.....20.00

REAL SPORTS

1 VG+, NOC.....70.00

REAL WESTERN HERO

70 FA/G.....25.00

REBEL

FC1076 VG+.....28.00
FC1076 F.....30.00

RED CIRCLE

3 VG+, SS.....40.00

RED RYDER

30 VG+.....45.00
42 VG.....20.00
138 VF-.....20.00

RED SEAL

15 VG/F.....140.00
15 VG+.....110.00
16 G+, SS.....75.00
17 G/VG.....60.00
18 G/VG.....90.00
21 F+.....150.00
22 VG.....80.00

REDSKIN

2 VG+.....22.00

RESTLESS GUN

FC934 VG+.....28.00
FC986 F+, NOC..24.00
FC1045 VG+.....20.00

RETURN OF KONGA

NN VG/F.....20.00

REX ALLEN

9 VF.....30.00

REX DEXTER

1 G+, bound volume, holes, trimmed 140.00

RIFLEMAN

FC1009 G+.....30.00
3 VG/F.....35.00
3 VG+.....25.00
8 F+.....36.00
9 VG/F.....24.00

RINGO KID

19 VF+, Circle 8 .45.00

RIN TIN TIN

15 F+.....27.00
19 F.....21.00

RIP HUNTER TIME MASTER

15 VG+.....25.00
15 F/VF.....45.00
17 VG/F.....22.00
21 F.....20.00
25 VG/F.....20.00

ROBIN HOOD TALES

2 VG-.....40.00
2 FA.....20.00

ROBIN HOOD TALES DC

11 VG.....45.00

ROCKET TO THE MOON

NN VG- (R).....120.00
NN FA/P.....45.00

ROCKY AND HIS FIENDISH FRIENDS

2 VG/F.....40.00

ROCKY AND HIS FRIENDS

FC1311 G/VG.....38.00

ROCKY LANE

1 G/VG.....110.00
38 VG.....20.00
43 VG+.....24.00
53 VG+.....24.00

ROD CAMERON

16 VG.....26.00
39 VG/F.....35.00

ROLY POLY

10 VF, miscut.....60.00

ROY ROGERS

11 VG+.....24.00
17 VG+.....24.00
17 VG.....20.00

ROY ROGERS' TRIGGER

9 VG.....27.00

SAMSON AND DELILAH

11 VF.....160.00

SANTA CLAUS FUNNIES

FC61 F.....75.00
FC91 VG-.....35.00

SCHOOL DAY ROMANCES

4 VF+, sm tr spine, file copy.....130.00

SCIENCE

1 F-.....1,200.00

SCRIBBLY

3 NM-, sm chip sp, Ohio.....400.00
4 FA/P.....25.00

SEA DEVILS

1 VF-, C/T.....160.00
2 VG/F.....80.00
6 VG+.....24.00
7 VG+.....22.00
9 VG+.....24.00
14 NM.....100.00
15 VF-.....45.00
16 F-.....20.00

SECRET AGENT

1 VG/F.....40.00
1 VG.....34.00
2 F.....28.00

SECRET HEARTS

19 F-.....25.00

SECRET SIX

2 NM-.....30.00

SENSATION

1 FA/P.....950.00
4 G/VG.....235.00

54 NM-, sm tr FC 270.00
55 VG/F.....100.00
69 VG-.....65.00
69 VG/F.....100.00
98 VG-.....75.00
100 VG+.....120.00

SENSATION MYSTERY

111 VF+.....300.00

SGT. BILKO'S PUP STRIP

FC1066 VG/F.....30.00

SGT. BILKO

2 G+.....45.00
3 F.....90.00
6 G+.....30.00
9 VG.....45.00
12 VG-.....40.00
14 VG/F, tape stain BC 55.00
15 G+.....30.00
15 G/VG.....35.00
17 G/VG.....30.00

SGT. BILKO'S PVT. DOBERMAN

4 VG.....32.00
4 VG-.....28.00
8 F.....35.00

SGT. FURY

1 VF+.....1,000.00
2 FA/G.....27.00
4 VF.....100.00
5 VG-.....38.00
6 VG/F.....40.00
7 VG+.....24.00
9 VG+.....36.00
9 G/VG.....21.00
9 VG.....20.00
10 VG-.....27.00
11 VG+.....21.00
12 F.....22.00
13 F-.....85.00
13 F-.....90.00
13 VG.....70.

HARLEY YEE

P.O. Box 51758, Livonia, MI 48151-5758

1-800-731-1029 • 1-313-421-7921 • 1-313-421-7928 Fax

MasterCard VISA DISCOVER NOVUS AMERICAN EXPRESS Cards CBG Customer Service Award - 1997

Postage instructions see page 1

123 F+ 35.00
124 VG.. ..... 20.00
125 VG..... 20.00
126 F 20.00
126 VG/F 25.00
127 VG/F 25.00
131 NM 90.00
131 VG/F 27.00
132 VG/F 27.00
133 F 27.00
133 VG/F 27.00
135 F 30.00
136 VG/F 24.00
136 VF+ 60.00
136 VG + ... 25.00
137 F 28.00
137 F 30.00
137 VF/NM 65.00
137 F- 28.00
139 F 28.00
141 F+ 27.00
143 NM- 60.00
145 NM 70.00
148 NM- 48.00
149 VF/NM 40.00
155 NM 21.00

STARTLING

36 F/VF, pc out FC 90.00
37 VG- 75.00
41 G+ 60.00
43 G 40.00
46 G/VG 95.00

STAR TREK

2 VG- 65.00
2 F 110.00
3 VF/NM 160.00
4 VG + ... 55.00
6 G/VG 30.00
7 VG- 35.00
15 VG/F 28.00
15 VG 20.00
16 VF- 45.00
23 F/VF 32.00
25 VF+ 50.00
26 F/VF 27.00
27 F/VF 27.00
27 F/VF 30.00

STEVE CANYON'S AIR POWER COMIC HITS

52 VF + ... 70.00

STEVE ROPER

1 VF + ... 75.00

STORIES BY FAMOUS AUTHORS

4 VG + pc out FC 40.00
9 G/VG 28.00
11 VG- 36.00

STRAIGHT ARROW

1 G+ 70.00
2 VG + ... 45.00
5 VG 32.00
6 F- 42.00
8 VG/F 42.00
13 G/VG 20.00
14 F- 36.00
14 VG + ... 32.00
15 F/VF. 55.00
22 F- 60.00
33 F/VF 27.00

STRANGE ADVENTURES

1 VF/NM 3,000.00
2 VG/F 320.00
5 F 210.00
9 VF+ 1,200.00
190 VG + ... 50.00
195 F+ 40.00
195 VG + ... 28.00
214 VF- 20.00
214 VF- 25.00

STRANGE AS IT SEEMS

VF 45.00

STRANGE JOURNEY

3 VG + ... 27.00

STRANGE PLANETS (I.W.)

1 F/VF 40.00
12 F/VF 45.00

STRANGE SUSPENSE STORIES

16 F 60.00
16 G/VG. 27.00
22 F- 70.00
50 VG/F 27.00
52 VG/F 32.00

STRANGE TALES

6 VG 110.00
16 G + ... 50.00
78 VG/F 60.00
87 VG- 35.00
89 VG- 150.00
90 VG + ... 45.00
91 VG 38.00
92 G 20.00
92 G+ 24.00
96 G/VG 25.00
96 G+ 22.00
101 FA- 55.00
101 FA 65.00
102 F + ... 160.00
105 VG 68.00
105 VF+ 235.00
106 VF- 110.00
110 VF 1,000.00
111 VF+ 275.00
114 G+ 50.00

115 FA- 25.00
115 F+ 220.00
116 G/VG 21.00
116 VG/F 40.00
118 VG+ 22.00
121 VF 45.00
124 VG+ 20.00
125 VG+ 20.00
126 F 24.00
129 VF/NM 65.00
130 NM- 70.00
131 F 24.00
131 VG+ 20.00
132 VG/F 22.00
133 VG+ 20.00
134 VG+ 20.00
135 VG 27.00
135 VG+ 24.00
135 VG+ 32.00
138 F/VF 25.00
138 VF 32.00
139 F+ 22.00
140 F+ 22.00
140 F+ 22.00
140 F/VF 27.00
141 F+ 20.00
141 F/VF 25.00
141 VF+ 38.00
142 F + ... 20.00
143 VF 32.00
143 F/VF 22.00
143 VF 32.00
144 VF 32.00
144 F+ 22.00
144 F/VF 27.00
145 VF 32.00
145 F+ 22.00
146 VF- 30.00
146 F + ... 22.00
146 VF+ 32.00
147 VF 32.00
147 F/VF 25.00
147 VF- 30.00
148 F+ 22.00
148 VF 38.00
148 VG + ... 22.00
150 VF- 30.00
150 VF 32.00
150 F + ... 24.00
152 VF- 25.00
152 VF- 30.00
153 VF 28.00
153 VF- 32.00
153 VF 32.00
156 VF- 30.00
157 VF- 30.00
158 F+ 22.00
162 VF+ 25.00
162 VF + ... 27.00
162 VF/NM 30.00
164 VF 20.00
164 VF 20.00
165 VF- 20.00
165 VF + ... 28.00
165 VF- 20.00
165 VF- 20.00
167 NM 40.00
167 NM 60.00
168 VF 20.00
168 VF- 21.00
AN#1 FA 38.00
AN#2 FA 32.00

STRANGE TALES OF THE UNUSUAL

1 G- 25.00

STRANGE TERRORS

2 VG- 38.00

STRANGE WORLDS (AVON)

2 FA- 40.00

STUMBO THE GIANT

57 NM-, file copy 38.00

SUB-MARINER (1960)

1 VF 100.00
1 VF- 90.00
1 G/VG 28.00
2 VF 40.00
2 VF+ 45.00
2 F+ 30.00
2 F+ 30.00
3 VF 28.00
3 NM 28.00
3 VF 24.00
7 F/VF 20.00
10 VF 27.00

SUB-MARINER (OLD)

1 F (R) 4,900.00
1 VG, bound volume, holes, trimmed 2,800.00
3 FA- 240.00
10 VG+, binder holes 300.00
18 F 450.00
26 VG 200.00
29 VF, sm tr BC, Can Ed. 450.00
38 FA+ 65.00
38 F/VF, Cosmic Aeroplane 490.00
39 FA+ 60.00
39 FA/F 45.00
41 G+ 100.00

SUGAR AND SPIKE

4 G+ 75.00
17 VG/F 90.00
32 VG/F 75.00
70 VF 50.00
73 VF- 40.00

74 VF 38.00
75 F+ 28.00
79 VF 40.00
79 VF+ 50.00
80 VF 38.00
80 VF 40.00
81 VF 38.00
83 VF 27.00
83 VF+ 45.00
83 VF 38.00
84 F 20.00
84 VF 27.00
86 VF- 22.00
87 VF 36.00
94 VF 27.00
94 VF 32.00
97 F 20.00

SUGAR FOOT

FC992 F- 36.00

SUMMER FUN

2 VG- 50.00
2 VG 48.00

SUMMER LOVE

47 VF, file copy 50.00
47 VF/NM, file copy 60.00

SUNNY

12 G+ 80.00

SUPERBOY

28 F- 95.00
28 F+ 125.00
53 VG- 32.00
68 VG 40.00
68 FA- 32.00
84 VG/F 24.00
86 G/VG 24.00
90 VF 65.00
100 G/VG 36.00
102 F/VF 20.00
118 VF- 20.00
AN#1 F/VF 90.00

SUPERCAR

1 F- 70.00
2 F 36.00
3 G/VG 22.00
3 VG/F- 32.00

SUPER CIRCUS

1 F, 1/2 in tr FC 24.00

SUPER COMICS

1 G+ 400.00
2 VG + ... 250.00
3 F 280.00
4 VG 160.00
5 VG 160.00
6 VG 130.00
84 VG/F 27.00
97 VG+ 25.00

SUPERDUCK

11 VG/F 25.00
12 F/VF 40.00
14 F 28.00
15 F- 25.00
16 F/VF 40.00
19 VG/F 25.00
25 F- 22.00
31 VF + ... 20.00
42 VF- 27.00

SUPER MAGIC

1 FA, CFO 40.00
1 G/VG 190.00

SUPER MAGICIAN

V1.#2 F 120.00
V1.#8 VG, NOC 40.00
V2.#9 F, LTR 30.00
V3.#9 VG- 22.00

SUPERMAN

6 VG+ 700.00
7 G/VG 400.00
10 FA 190.00
11 FA+ 150.00
17 VG+ 450.00
22 FA- 80.00
26 VG-, 1/2 pg missing 120.00
27 G- 140.00
40 F/VF 700.00
57 F- 160.00
61 VG- 210.00
61 F+ 150.00
98 FA-, coupon out 22.00
100 FA 120.00
101 F 100.00
107 VG 70.00
109 F/VF 150.00
110 VG + ... 90.00
112 F/VF 130.00
113 VG 60.00
115 G + ... 27.00
115 VG- 50.00
115 VG/F 80.00
118 VG- 42.00
122 VG- 45.00
127 G/VG 36.00
129 VG- 45.00
138 F-, tr BC 32.00
138 VG 26.00
148 VG- 27.00
155 VG+ 20.00
167 F 33.00
185 VF- 30.00
190 VF 32.00
191 F+ 20.00
192 F+ 20.00
195 VF 32.00
199 VG- 48.00
205 VF 23.00
216 VF+ 28.00
221 VF+ 22.00

223 VF+ 24.00
226 VF 20.00
230 VF+ 22.00
AN1 VG + ... 175.00
AN2 VF- 250.00
AN3 FA+ 22.00
AN5 VG 38.00
AN7 VG+ 40.00
3D1 G, NC 70.00
3D1 VG+ 270.00
3D1 VF+ 240.00

SUPERMAN DUEL IN SPACE

1966 VG/F 110.00

SUPERMAN'S GIRL LOIS LANE

1 FA/P 110.00
3 VG/F 150.00
5 G+ 50.00
10 VG+ 75.00
14 VF- 110.00
17 VG+ 42.00
18 VG 35.00
19 VG-, NOC 32.00
20 G/VG 25.00
23 VG+ 30.00
38 VF- 35.00
44 VG/F 20.00
70 VG+ 70.00
71 F/VF 75.00
71 VG- 32.00
71 VG+ 42.00
71 NM-, LBS 120.00
71 VG/F 45.00

SUPERMAN'S PAL JIMMY OLSEN

17 FA+ 20.00
32 VG 22.00
49 VG + ... 22.00
49 F+ 35.00

SUPERMAN - TIM

May 1947, VG/F, name BC 75.00
June 1947, F+, NOC, WNT FC 75.00
June 1947, VG 70.00
August 1947, VG/F, NOC, name BC 70.00
August 1947, VG- 60.00
September 1947, F, name BC 100.00
February 1948, F/VF, NOC name BC.. 70.00
April 1948, VG+ .80.00
May 1948, F 95.00
May 1948, VG 60.00
May 1948, VF, name BC, 1 stamp 90.00
June 1948, VF+, name BC 95.00
July 1948, F-, name BC, puzzle completed 60.00
August 1948, VF-, NOC, name BC 75.00
September 1948, VF/NM, NOC, name BC 65.00
October 1948, VF-, NOC, name BC 75.00
December 1948, VF-, NOC, name BC 65.00
January 1949, VF/NM, NOC, name BC 100.00
February 1949, VG, NOC, name BC, puzzle completed... 40.00
March 1949, F+, NOC, name BC 65.00
April 1949, F+, NOC, name BC 65.00
June 1949, VF-, NOC, name BC 75.00
July 1949, VF+, NOC, name BC 90.00
August 1949, VF+, NOC, name BC 90.00

SUPER RABBIT

1 VG+ 160.00

SUSPENSE

1 VG, Can Ed. 55.00
2 G+ 35.00
9 FA/P 100.00
11 G/VG 550.00

SUSPENSE COMICS

9 FA/P. 100.00
11 G/VG 550.00

SUZIE

50 G/VG 20.00
57 VG/F 27.00
60 VG 20.00
63 VG + ... 24.00
66 F 28.00
97 F 21.00
99 VF 28.00

SWAMP THING

1 VF- 50.00
1 VF+ 70.00
5 VF/NM 20.00

TAFFY

7 VG+ 24.00

TALES FROM THE CRYPT

26 VG-, 1 pc FC ... 50.00

29 VG- 75.00
32 FA- 20.00
34 VG+ 90.00
35 F 110.00
39 VG 72.00
40 G 36.00
42 VF- 180.00
42 VG/F 80.00
43 VG- 65.00
44 G+ 50.00
45 F, SS 100.00

TALES OF ASGARD

1 VF 21.00

TALES OF HORROR

10 VG + ... 40.00
11 VG, C/T 25.00
12 VG 30.00

TALES OF SUSPENSE

9 G+ 60.00
14 G+ 50.00
16 VG- 75.00
25 VG- 38.00
25 VG- 38.00
27 VG 45.00
28 VG 45.00
29 F- 60.00
30 G+. 30.00
31 G + ... 40.00
32 VG- 42.00
32 G- 36.00
33 VG. 42.00
33 VG + ... 50.00
33 VG- 35.00
33 G- 20.00
34 VG 45.00
35 VG/F chips 50.00
35 G 22.00
36 VG + ... 55.00
36 F 65.00
36 G + ... 30.00
37 F/VF 110.00
38 F/VF 120.00
38 NM, white pgs 400.00
39 VG/F 950.00
39 F 1,000.00
41 VG + ... 200.00
41 NM- 800.00
41 FA- 55.00
44 G/VG 60.00
45 FA+ 32.00
46 FA+ 20.00
48 VG 60.00
49 VG.. ..... 42.00
50 VG- 30.00
52 VG + ... 42.00
53 VG/F 42.00
53 VG 27.00
53 VG 24.00
57 VF + ... 160.00
58 G/VG 55.00
58 VG 75.00
59 VF 200.00
60 VG 36.00
60 VG- 30.00
60 VG 35.00
61 VG+ 25.00
61 VF 55.00
62 F+ 35.00
62 F- 25.00
62 VG+ 24.00
62 VG 20.00
62 VF/NM 45.00
63 VG- 55.00
64 VG + ... 22.00
64 F 30.00
65 VG.. ..... 35.00
65 F + ... 70.00
65 G/VG 27.00
66 F + ... 70.00
66 VG/F 42.00
66 VG 36.00
67 F+ 28.00
68 VG/F 20.00
69 VG/F 20.00
71 VF/NM 55.00
72 F 22.00
72 VF+ 45.00
73 VF 40.00
74 NM 75.00
74 VG/F 20.00
76 VF- 35.00
76 VG/F 20.00
77 F/VF 30.00
77 VF- 35.00
79 VG + ... 20.00
80 VF 50.00
81 VF 40.00
81 F+ 28.00
81 F- 20.00
81 VF 40.00
82 VF 40.00
82 VF+ 30.00
82 NM- 55.00
83 VF 40.00
83 VF/NM 50.00
84 F+ 24.00
85 F+ 28.00
85 F+ 28.00
85 VG/F 20.00
85 NM- 55.00
86 F 22.00
86 VF 40.00
86 F 22.00
86 NM 85.00
86 F 22.00
86 VG/F 20.00
87 F+ 28.00
87 F+ 20.00
87 F 22.00
87 VF- 35.00
87 G/VG 20.00

88 F/VF 30.00
88 VG/F 20.00
89 NM 75.00
89 VG/F 20.00
89 F 22.00
89 F 22.00
89 VF+ 45.00
90 VF/NM 50.00
90 F+ 28.00
90 VG/F 20.00
91 VF- 35.00
92 VF 40.00
92 NM- 55.00
92 VF 40.00
92 VG/F 20.00
93 F- 20.00
93 VG/F 20.00
93 VG/F 20.00
94 VF 40.00
94 NM 70.00
95 VG/F 20.00
96 VG/F 20.00
96 F- 20.00
96 NM 65.00
97 NM- 55.00
98 F 22.00
98 VF 40.00
99 F- 25.00
99 VF+ 60.00

TALES OF THE UNEXPECTED

41 F- 100.00
42 F- 75.00
43 G/VG 100.00
43 FA + ... 50.00
44 F/VF sm chip BC 80.00
45 F/VF sm chips BC 110.00
45 G + ... 27.00
46 VG + ... 60.00
53 G/VG 20.00
56 VF 80.00
57 VG 22.00
62 VG + ... 22.00
62 F- 28.00
63 VG/F 30.00
66 VG 23.00
66 VG/F 30.00
67 VG 23.00
74 F 24.00
79 VG/F 22.00
91 NM 60.00

TALES OF WELLS FARGO

FC1075 VG + ... 22.00

TALES TO ASTONISH

12 FA+ 27.00
14 VG- 50.00
16 VG 70.00
18 VG/F 75.00
22 FA + ... 21.00
23 G + ... 28.00
23 VG- 42.00
23 VG + ... 58.00
24 FA/G 20.00
24 G/VG 36.00
25 G/VG 32.00
25 VG- 42.00
27 VG + ... 750.00
27 G- 290.00
27 FA/P 150.00
28 VG + ... 60.00
31 G/VG 35.00
31 VG 48.00
33 G + ... 30.00
33 G- 21.00
35 VF 1,000.00
35 G/VG 210.00
35 F 450.00
36 FA/G 32.00
37 VG- 75.00
41 VG + ... 70.00
47 G/VG 27.00
52 VF 75.00
53 VG 26.00
53 VG 26.00
54 VG/F 35.00
55 F- 32.00
55 VF + ... 90.00
56 VG 35.00
56 VG 24.00
58 F + ... 45.00
59 VG + ... 50.00
59 F- 50.00
61 F 24.00
65 VF 50.00
70 VG- 21.00
72 F 20.00
73 VF- 25.00
76 F 20.00
84 F- 20.00
84 F- 25.00
84 VF/NM 48.00
85 NM- 55.00
86 NM- 55.00
86 F/VF 28.00
86 F 20.00
87 F+ 25.00
88 F 20.00
88 F 20.00
89 F 20.00
90 F+ 26.00
90 VF- 35.00
92 VG/F 22.00
92 F 25.00
92 VG/F 22.00
94 F 20.00
94 VF/NM 45.00
97 VF 25.00
98 VF 28.00
101 VG + ... 25.00
101 VG/F, LCF 25.00
101 VG/F 27.00

TARGET

9 FA, 3 CFO 20.00

TARZAN

2 VG/F 60.00
23 VG 32.00
24 VG+ 40.00
24 VG + ... 40.00
26 F 48.00
28 F 48.00
29 VG-, NOC 28.00
30 VG + ... 40.00
33 VG 20.00
34 VG/F 27.00
35 VG/F 27.00

157 VF + ... 28.00
157 VF- 21.00
157 VF 22.00
158 VF- 45.00
159 NM- 32.00
159 VF 20.00
160 VF 25.00
175 NM 30.00

3-D CIRCUS

1 VG + ... 85.00

3-D DOLLY

1 VF 130.00

3-D ELL

1 VG 48.00
3 VG- 65.00

THREE DIMENSIONAL EC CLASSICS

1 FA-, no BC 30.00

3-D FEATURES PRESENTS JET PUP

1 G/VG 55.00

THREE STOOGES

FC1043 VF- 110.00
FC1043 VF- 130.00
12 VF + ... 60.00
15 VG/F 25.00
17 F 21.00
20 VG/F 20.00
24 VF 45.00

THREE STOOGES (ST. JOHN)

3D#2 VG + ... 100.00

THRILLING

28 VG 80.00
55 F 90.00
57 VG 90.00
60 G + ... 55.00
60 G + ... 45.00
63 VG + ... 90.00
65 F 120.00
68 VF/NM 375.00

TIGER WALKS

NN F/VF 25.00

TIM HOLT

41 VG+ 30.00

TINY TOT

1 F-, NOC 60.00
5 VG- 22.00
7 VG 24.00
8 G/VG 20.00

TIP TOP

10 VG- 140.00
26 G/VG 60.00
34 VG/F, 2 pc tape sp 95.00
36 VG/F 120.00
37 VG/F 110.00
39 FA+ 35.00
41 VG- 90.00
48 VG- 70.00
78 VG + ... 40.00
84 VG/F, NSFC. 35.00
86 VG 24.00
112 VG/F 22.00
114 F 23.00
120 VG + ... 20.00
121 VG/F 22.00
137 VG/F 22.00

TOMAHAWK

4 VF- 240.00
7 VG + ... 70.00
11 VG- 38.00
20 VG 27.00
39 VG 27.00
50 VG + ... 28.00
62 NM- 60.00
67 VF+, chip BC 35.00

TOM AND JERRY PICNIC TIME

21 VG... ..... 35.00

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Playing 20 Questions with Martha Thomases

"The best thing that could happen to the comics industry would be a greater willingness to take risks — and this applies to everyone."
— Martha Thomases

By T. M. Lowe

*We spend a lot of time in this industry focusing on the writers and artists who create the comics that we enjoy so much. But we often forget the many people who toil away, day after day, doing the **business** of comics. Who are these people and what do they really do? To help get a better idea about this, I played 20 questions with Martha Thomases from DC comics.*

***CBG:** What is your job title at DC Comics?*

Thomases: Publicity Manager. I've tried to get them to change it to Spin Queen, my Legion identity, but they won't do it.

***CBG:** How did you get that job?*

Thomases: A combination of circumstances. I've read DC Comics since I was 5 years old. I worked as a journalist in high school, started a feminist magazine in college, worked on an underground weekly, and was a freelance writer for 10 years, including a brief stint in comics. When I needed a steady job to support my family, I went into public relations, as many journalists do. In 1990, Denny O'Neil told me about an opening at DC, and I applied.

***CBG:** What is a typical day like for you? Or do you **have** typical days?*

Thomases: There are no typical days, but I try to at least start out the same way. I get in early and read the newspaper so I know what people are talking about. I keep a list of comics-friendly writers and I'll call them and pitch a story idea or mail previews or review copies of comics. I try to talk to editors and freelancers routinely, so I have an idea about what we're going to publish. And I try to talk to retailers of all kinds (comic shops, bookstores, newsstands) to see what's selling and why.

Plus I work with other divisions of Time Warner, especially Warner Bros. With so many DC properties being developed for other media, I supply information about the characters and the stories.

***CBG:** What is your favorite media event in recent comics history?*

Thomases: My favorite media events tend not to be "events" in the strict sense of the word. I like it when a comic book breaks out and finds its audience, as happened with Neil Gaiman's *Sandman* and, more recently, with *Preacher* and *Invisibles*. I like to see artists and writers who work in graphic storytelling paid the same respect as other creative professionals.

***CBG:** What is your least favorite?*

Thomases: My least favorite is when something we do is misinterpreted with great fanfare. Lots of people read in the newspaper that Doomsday was an escaped mental patient who killed Superman. That wasn't true, but it took weeks to convey that message, and, in the meantime, a lot of people's feelings were hurt.

***CBG:** If you could be a character in comics, who would you be and why?*

Thomases: Supergirl — the *real* one, with the horse and the cat. And not just because she had the best pets, but because she was the first one I pretended to be, and I especially liked the idea of doing good deeds in secret, even from my parents.

Or maybe Saturn Girl. Telepathy would be a wonderful asset for this job.

***CBG:** What advice do you have for women who would like to break into comics? Is it different from your advice for men?*

Thomases: The best advice for anyone is to develop skills that will serve you in any career path.

I still think women must work harder to earn the same respect as men. While that may be less true in the marketing side of the business, I understand that women face much greater hurdles as artists, especially if they want to draw super-heroes, than men, since gender assumptions about those abilities are deeply ingrained.

***CBG:** There is a great deal of talk about the future of comics shops and what makes the ideal retailer these days. What would be your "dream come true" comics store?*

Thomases: One that would have all the issues my mom threw out.

I don't have a single model for a comics store, just as I don't have a single model for the perfect bookstore. I love the big superstores, where I can wander around and see every kind of book. I also love the bookstores that are well-edited around a special interest, whether it's travel, cooking, feminism, biography or mysteries. I think comic-book stores can run the same gamut in terms of stock.

But they must have well-trained, service-oriented sales staff. While I know that stores exist with such personnel, there are still too many where a clerk will sneer at a customer's purchases, or talk to his or her friends instead of providing service.

***CBG:** Let's get away from work for a few minutes and get personal: Where were you born? What do you love, outside of comics? Have you got any hobbies, a family?*

Thomases: I was born in New York City in 1953, grew up in Ohio, and now live in the West Village. I've been married to John Tebbel since 1980, and we have a 13-year-old son.

I love rock 'n' roll, progressive politics, books, movies, swimming (which I never get to do much, living in New York), and walking around cities. Hobbies: running, roller-blading, working in my terrace garden.

***CBG:** What's the strangest thing that has ever happened to you at a comics convention?*

Thomases: Being asked for my autograph. Why would anyone want a publicist's autograph?

***CBG:** If you weren't working in comics, what do you think you'd like to be doing?*

Thomases: I'd be spending all my time on my novel. Or, more likely, doing PR for another kind of entertainment medium.

***CBG:** See, that's why you were asked for your autograph: to prepare you for the day when you have to face long lines of fans at bookstore signings. So where do you see comics in five years? In 20 years?*

Thomases: On my shelves? Really, I don't know. I'd like to see graphic storytelling in general become a more widely accepted medium, telling all kinds of stories to all kinds of readers.

***CBG:** There is a great deal of talk, and some action, as far as making comics available via electronic media is concenred. What do you think of the idea of comics on the Internet? Do you think the paper version of comics will ever be a thing of the past?*

Thomases: I'm very tactile and I like paper. I like turning the page to see what happens next. For me, the computer cannot provide the same experience.

Just as movies did not replace radio, and television did not replace movies, but each became its own thing, I think comics on the computer will evolve into a separate medium.

***CBG:** Speaking of movies and television, what do you think of a movie or television-style rating systems for comics?*

Thomases: As a parent, I find rating systems useless. None of them reflect my values or talk about the things that might upset my individual child.

***CBG:** What do you recommend to parents who are concerned about the reading material that their kids buy?*

Thomases: The answer to this question will vary with the kid. And the age of the kid. When my son was very young, he didn't have enough money or mobility to buy comics I didn't see first — so I looked at them first. If I thought he would have nightmares, we didn't buy them.

When he was a little older, he had a little more money but, living in New York, he still couldn't go to that many places without me. So if he wanted to buy something I didn't like, I made him spend his own money. If I liked it, I'd buy it for him. And we'd talk about what I didn't like and why I didn't like it.

Now he buys what he wants, but he still has to listen to me complain if I don't like it.

Communication all the way along is what works for me. I'd like to think my son will be an adult who can form his own ideas and defend them.

***CBG:** What is the single biggest thing the comics industry can do to help bring about positive changes in the world? What is the single biggest thing that can bring about positive change in the comics industry?*

Thomases: Comics, even bad comics, are cheap escapist fantasy, which I think is something everyone needs. It's a great service to be able to provide 15 or 20 minutes of imagination and relaxation to someone in this stressed-out world.

Good comics, of course, can do more. They can inspire, arouse, disgust, illuminate. I learned a lot about empathy and respect for people who were different from me by reading Superman.

The best thing that could happen to the comics industry would be a greater willingness to take risks — and this applies to everyone. We should all be trying to tell new kinds of stories to new kinds of readers. We should all be encouraging new talents from new venues. I try to buy new titles from people I've never heard of, just to shake up my own preconceptions.

***CBG:** At the risk of stirring up controversy, who's your favorite actor to play Batman?*

Thomases: Burt Lancaster, as he looked in *Trapeze*, would have been the perfect Batman. And Martin Scorsese should direct him.

***CBG:** I could see that. Who's your favorite real-life super-hero? Why?*

Thomases: Patti Smith. Because she has the courage to say things I don't even know I think until she says them.

***CBG:** What would people be really surprised to know about you?*

Thomases: If I tell you, it won't be a surprise.

***CBG:** Good point. How about a secret dream you have that is not yet realized?*

Thomases: I haven't written a successful novel. Yet.

***CBG:** What do you wish I had asked you about that I have not?*

Thomases: My beauty regimen.

Quoted without comment

"What I am urging is a more dialectical recognition of the fact that the child always haunts us ... and that that haunting need not be feared and therefore repressed by the policing of the childish pleasures of the polymorphous, dependent body."

*Janice Radway, "Mail Order Culture and Its Critics," **Cultural Studies** (1992)*

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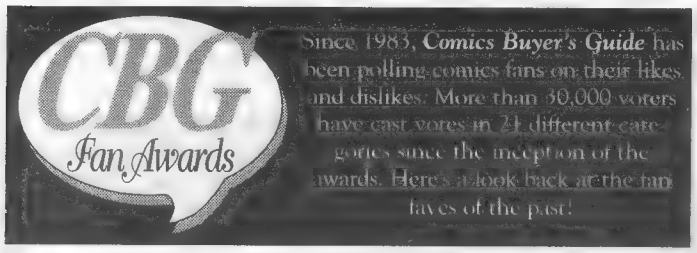
CBG
Fan Awards
Since 1983, Comics Buyer's Guide has been polling comics fans on their likes and dislikes. More than 30,000 voters have cast votes in 21 different categories since the inception of the awards. Here's a look back at the fan faves of the past!

Discontinued categories

For a variety of reasons, the following categories are not currently surveyed:

Favorite Artist
1982: Frank Miller
1983: George Pérez
1984: John Byrne
1985: George Pérez

Favorite Writer about Comics
1982: Cat Yronwode
1983: Elizabeth Slaughter
1984: R.A. Jones

Favorite Fan Artist
1982: Fred Hembeck
1983: Fred Hembeck
1984: Fred Hembeck

Favorite Publication about Comics
1982: *The Comic Reader* (Street)
1983: *The Comic Reader*
1984: *Amazing Heroes* (Fantagraphics)
1985: *Amazing Heroes*
1986: *Amazing Heroes*
1987: *Amazing Heroes*
1988: *Marvel Age* (Marvel)
1989: *Marvel Age*
1990: *Marvel Age*
1991: *Wizard* (Wizard)
1992: *Wizard*
1993: *Wizard*
1994: *Wizard*

Phil Seuling Award for Favorite Direct-Sale Title
1984: *The New Teen Titans* (DC)
1985: *The New Teen Titans*
1986: *Watchmen* (DC)
1987: *The Question* (DC)

Favorite Supporting Character
1984: Raul the Cat

Favorite Cover
1982: *Wolverine* #1 by Frank Miller (Marvel)
1983: *Thor* #337 by Walter Simonson (Marvel)
1984: *New Teen Titans* #1 by George Pérez (DC)

Favorite Editor
1982: (Tie) Al Milgrom; Len Wein
1983: Mike Gold
1984: Jim Shooter
1985: Marv Wolfman
1986: Dennis O'Neil
1987: Mark Gruenwald
1988: Dennis O'Neil
1989: Dennis O'Neil
1990: Bob Harras
1991: Bob Harras
1992: Karen Berger
1993: Mike Carlin
1994: Mike Carlin
1995: Bob Harras
1996: (Tie) Denny O'Neil and Mark Gruenwald

Favorite Writer
1982: Frank Miller
1983: (Tie) Chris Claremont; Dave Sim
1984: Chris Claremont
1985: Alan Moore
1986: Alan Moore
1987: Alan Moore
1988: Chris Claremont
1989: Chris Claremont
1990: Chris Claremont
1991: Neil Gaiman
1992: Neil Gaiman
1993: Neil Gaiman
1994: Peter David
1995: Carl Barks
1996: Mark Waid

Favorite Penciller
1986: John Byrne
1987: George Pérez
1988: Todd McFarlane
1989: Todd McFarlane
1990: Jim Lee
1991: Jim Lee
1992: Todd McFarlane
1993: Todd McFarlane
1994: Todd McFarlane
1995: William Van Horn
1996: John Byrne

Favorite Inker
1986: Terry Austin
1987: Terry Austin
1988: Terry Austin
1989: Terry Austin
1990: Scott Williams
1991: Scott Williams
1992: Scott Williams
1993: Scott Williams
1994: Scott Williams
1995: Pat Block
1996: Terry Austin

Favorite Colorist
1986: Lynn Varley
1987: Glynis Oliver
1988: Glynis Oliver
1989: Glynis Oliver
1990: Gregory Wright
1991: Joe Rosas
1992: Steve Oliff
1993: Steve Oliff & Olyoptics
1994: Steve Oliff & Olyoptics
1995: Tom McCraw
1996: Gregory Wright

Favorite Painter
1991: Simon Bisley
1992: Joe Jusko
1993: Joe Jusko
1994: Alex Ross
1995: Alex Ross
1996: Alex Ross

Favorite Cover Artist
1985: George Pérez
1986: George Pérez
1987: George Pérez
1988: Todd McFarlane
1989: Todd McFarlane
1990: Todd McFarlane
1991: Jim Lee
1992: Brian Bolland
1993: Brian Bolland
1994: Brian Bolland
1995: Alex Ross
1996: Alex Ross

Favorite Letterer
1986: John Costanza
1987: John Costanza
1988: Tom Orzechowski
1989: Rick Parker
1990: Rick Parker
1991: Tom Orzechowski
1992: Tom Orzechowski
1993: Tom Orzechowski
1994: Todd Klein
1995: William Van Horn
1996: Richard Starkings and Comicraft

Favorite Comic-Book Story
1982: "Last Hand" in *Daredevil #181* by Frank Miller (Marvel)
1983: (Tie) "Doom!" by Walter Simonson in *Thor #337* (Marvel); "Hard Times" in *American Flagg* #1-3 by Howard Chaykin (First)
1984: "The Judas Contract" in *Tales of the Teen Titans* #42-44 and *Tales of the Teen Titans Annual* #3 by Marv Wolfman and George Pérez (DC)
1985: "Beyond the Silent Night" in *Crisis on Infinite Earths* #7 by Marv Wolfman and George Pérez (DC)
1986: *Batman: The Dark Knight Returns* #1-4 by Frank Miller, Klaus Janson, and Lynn Varley (DC)
1987: *Watchmen* by Alan Moore and Dave Gibbons (DC)
1988: "A Death in the Family" in *Batman* #426-429 by Jim Starlin, Jim Aparo, and Mike DeCarlo (DC)
1989: "A Lonely Place of Dying" in *Batman* #440-442 and *The New Titans* #60-61 by Marv Wolfman, George Pérez, Jim Aparo, Mike DeCarlo, and Bob McLeod (DC)
1990: "The X-tinction Agenda" in *The Uncanny X-Men* #270-272, *New Mutants* #95-97, and *X-Factor* #60-62 by Chris Claremont, Louise Simonson, Jim Lee, Art Thibert, Scott Williams, Rob Liefeld, Joe Rubinstein, Jon Bogdanove, Allen Milgrom, John Caponigro, and Guang Yap (DC)
1991: "Season of Mists" in *Sandman* #21-28 by Neil Gaiman, Kelley Jones, Mike Dringenberg, Malcolm Jones III, Matt Wagner, Dick Giordano, George Pratt and P. Craig Russell (DC)
1992: "The Death of Superman" in *Action Comics* #684, *Adventures of Superman* #497, *Justice League America* #69, *Superman* #74 and 75, *Superman: The Man of Steel* #18 and #19 (DC)
1993: "Reign of the Supermen" in *Action Comics* #687-691, *Adventures of Superman* #500-505, *Green Lantern* #46, *Superman* #78-82, and *Superman: The Man of Steel* (DC)
1994: "The Kindly Ones" in *Sandman* #57-69 by Neil Gaiman (DC)
1995: "Horsing around with History" in *Uncle Scrooge Adventures* #33 (Gladstone)
1996: "Kingdom Come" in *Kingdom Come* #1-4 (DC)

Favorite Comic Book
1982: *The Uncanny X-Men* (Marvel)
1983: *American Flagg!* (First)
1984: *The Uncanny X-Men* (Marvel)
1985: *Swamp Thing* (DC)
1986: *Swamp Thing* (DC)
1987: *Justice League International* (DC)
1988: *The Uncanny X-Men* (Marvel)
1989: *The Uncanny X-Men* (Marvel)
1990: *The Uncanny X-Men* (Marvel)
1991: *X-Men* (Marvel)
1992: *Sandman* (DC)
1993: *Sandman* (DC/Vertigo)
1994: *Sandman* (DC/Vertigo)
1995: *Uncle Scrooge Adventures* (Gladstone)
1996: *Kurt Busiek's Astro City* (Image)

Favorite Limited Series
1985: *Crisis on Infinite Earths* (DC)
1986: *Batman: The Dark Knight Returns* (DC)
1987: *Watchmen* (DC)
1988: *Batman: The Cult* (DC)
1989: *Hawkworld* (DC)
1990: *Lobo* (DC)
1991: *Infinity Gauntlet* (Marvel)
1992: *WildC.A.T.S* (Image)
1993: (tie) *Daredevil: Man without Fear* (Marvel) and *Death: The High Cost of Living* (DC)
1994: *Marvels* (Marvel)
1995: *Sin City: The Big Fat Kill* (Dark Horse)
1996: *Kingdom Come* (DC)

Favorite Character
1982: Wolverine
1983: (Tie) Batman; Cerebus; Reuben Flagg
1984: Wolverine
1985: Batman
1986: Batman
1987: Batman
1988: Batman
1989: Spider-Man
1990: Spider-Man
1991: Spider-Man
1992: Spawn
1993: Batman
1994: Batman
1995: Huey, Dewey, and Louie
1996: Batman

Favorite Original Graphic Novel or Album
1984 (actually, "Book"): *Dazzler: The Movie (Marvel Graphic Novel #12)* by Jim Shooter, Frank Springer, and Vince Colletta (Marvel)
1985 (actually, "Book"): *Comic Book Price Guide* #15 by Robert M. Overstreet (Overstreet)
1986: *Daredevil: Love and War (Marvel Graphic Novel #24)* by Frank Miller and Bill Sienkiewicz (Marvel)
1987: *Batman: Son of the Demon* by Mike W. Barr and Jerry Bingham (DC)
1988: *Batman: The Killing Joke* by Alan Moore and Brian Bolland (DC)
1989: *Batman: Arkham Asylum* by Grant Morrison and Dave McKean (DC)
1990: *Elektra Lives Again* by Frank Miller and Lynn Varley (Marvel)
1991: *Batman/Judge Dredd: Judgment on Gotham* by Alan Grant and Simon Bisley (DC)
1992: *Star Trek: Debt of Honor* by Chris Claremont, Adam Hughes, and Karl Story (DC)
1993: *Superman: Speeding Bullets* by J.M. Dematteis and Eduardo Barreto (DC)
1994: *The Power of Shazam!* by Jerry Ordway (DC)
1995: *Sandman Midnight Theatre* (DC)
1996: *Batman/Captain America* (DC/Marvel)

Favorite Reprint Graphic Novel or Album
1987: *Watchmen* (DC)
1988: *Batman: Year One* (DC)
1989: *X-Men: Days of Future Past* (Marvel)
1990: *Batman Archives* Vol. 1 (DC)
1991: *Sandman: Preludes and Nocturnes* (DC)
1992: *Sin City* (Dark Horse)
1993: *Death of Superman* (DC)
1994: *Marvels* (Marvel)
1995: *Carl Barks Library* (Gladstone)
1996: *Astro City: Life in the Big City* (Image)

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200. HAWK & DOVE (1989) 1-5, 9-24 Avg. NM 19.00
201. HAWKMAN (1986) 1-17. Special 1 Avg. NM 14.00
202. HAWKWORLD (1989) 1, 2, (1990) 1, 3-7, 9-12 Annual 1 Avg. NM- 22.00
203. HENRY ALDRICH 14 VG+ 15 VG/FN 9.00
204. HERCULES (1982) 1-4 (1984) 1-4 Avg. NM 10.00
205. HOT STUFF 7 FR+, 12 G+ 8.00
206. 11 DIFFERENT HOT STUFF COMICS, EARLY 70'S Avg. VG- 8.00
207 HOUSE OF MYSTERY 50 FR, 68 FR/G 11.00
208 HOUSE OF MYSTERY 88 G, 124 FR+ 10.00
209 HOUSE OF MYSTERY 145, 146. 147. 156 Avg. G- 34.00
210. HOUSE OF MYSTERY 145, 148, 164 avg. VG 49.00
211. HOUSE OF MYSTERY 146. 147, 152. 156, 157 Avg. VG+ 108.00
212 HOUSE OF MYSTERY 146, 156, 157. 164, 165, 166 Avg. VG+ 82.00
213 HOUSE OF SECRETS 25 FR/G, 42 G-, 79 FR 16.00
214. HOUSE OF SECRETS 56 G+, 74 VG-, 77 VG 27.00
215. HUCKLEBERRY HOUND 4-7, 11 avg. VG- 42.00
216. HULK 301-362 Ann 6-15 avg. NM 210.00
217. HULK 104, 112, 113, 115, 118, 143, 144. 148. 160, 166 Giant Size 1 all PR (But Readable)...9.00
218 IRON HORSE 1 VF/NM, 2 VF/NM 19.00
219. IRON MAN 5 FN+, 8 VF- 42.00
220 IRON MAN 157-159, 162, 172-175, 182, 208, Annual 5 avg. NM/M (3 lots available) 9.00
221. JEMM, SON OF SATURN 1-12 avg. NM 10.00
222. JIMMY OLSEN 62, 63, 71, 79, 93 Avg. G/VG 19.00
223. JON SABLE 1, 5-10, 14-23 avg. VF+ 9.00
224 JOURNEY INTO MYSTERY 121 G/VG, 124, G/VG 19.00
225. JUSTICE LEAGUE 36 FR/G, 40 G/VG, 45 G/VG, 47 G- 23.00
226. JUSTICE LEAGUE 201-261, Ann 1-3 avg. NM 89.00
227. JUSTICE LEAGUE EUROPE 2-26, Annual 1 avg. NM 22.00
228. JUSTICE LEAGUE TASK FORCE 1-37, 0 NM/M 29.00
229. KAMANDI 11-28, 30, 32. (Giant) 33-43, 47-56, 58 Avg. NM- 115.00
230 KORAK (Gold Key) 6, VG+, 7 FN, 9 VG/FN, 13 FN+ 22.00
231. KORAK (Gold Key) 22 VF+, 23 VF+, 26 VF+ 24.00
232. LASSIE 12 G+, 14 VG-, 45 VG+ 11.00
233 Laugh 90. 91, 95, 98, 99, 102, 103, 105, 108, 111, 115 Condition varies, avg. G-/G 34.00
234. LEGION OF SUPER-HEROES (1984) 1-63, Ann. 1-4 avg. NM 89.00
235 LEGION OF SUPER-HEROES (1989) (1-18, Ann 1 avg. NM 32.00
236 LIFE WITH ARCHIE V 1 #2 G-/G, 6 G 13.00
237 Li'l Abner 67-69, 71 avg. VG- 72.00
238 Li'l Abner 72, 78, 79, 81, 82 avg. VG+ 99.00
239 15 Different LITTLE DOT COMICS, Late 60's/Early 70's Avg. VG 10.00
240 Little Lulu 75, 80, 95, 97, 103. 104, 107, 111, 124 avg G+ 55.00
241 Little Lulu 99 G+, 103 VG- 14.00
242. LOBO (1993) 1-37, 0 (2), 40 Other Lobo Comics (Annuals, Specials, Mini series, TPB's, Crossovers) avg. NM 69.00
243. LOIS LANE 31 G, 36 G+, 97 FN+ 16.00
244 LOIS LANE 124, 126-128, 130-137 avg. NM 59.00
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318. RACCOON KIDS 52, 57, 62 avg. FR+ 20.00
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333. SGT. FURY 24-26, 28-30 avg. VG/FN 45.00
334. SGT. FURY 26-28, 30-39 avg. VG-/VG 45.00
335. SGT. FURY 111. 115, 117, 118, 127 Special Marvel Edition 12-14 Avg. FN 12.00
336. SGT. PRESTON 23 G+, 26 G+ 10.00
337 SHADE THE CHANGING MAN (1990) 1-11 avg. NM

Details on the listed material were provided by the sources cited — which sell toys on the secondary market direct to customers.

Toys

Hunters-n-Collectors

• Hallmark Keepsake ornaments, first Batman or second Superman $30.

• Figures: Legends Joker I, Riddler, Joker II, Catwoman, $8.

• Batman light plastic figure, all black w/faded emblem, has holes on shoulder — for parachute? $10.

• DC Super-Hero puffy stickers (Supes, Batman, Robin, Joker, Riddler, *etc.*), $5

• Hallmark collector figurines: Superman MOS (numbered) $160, Golden Age: Wonder Women, $70; Batman and Robin, $150. Modern: Robin $80; Batman $110.

Hunters-n-Collectors, Stephen Coovert, 16302 El Camino Real, Apt. #3303, Houston, TX 77062, phone/fax (281) 461-6712.

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John's Collectible Toys and Gifts

• 4′ Gizmo plush doll imported from Spain, $250. Also available in 14″ plush and 8″ plush sizes.

• The Alien wall plaque is just in time for the resurrection. New from Illusive Originals, this detailed limited-edition wall plaque stands more than 40″ tall, is made of resin with teeth of 12K white gold. $600.

• Emperor Palpatine bust by Legends in 3 Dimensions is a limited-edition 9″ bust sculpted by Hollywood artist Greg Aronowtiz, hand-painted, and made from cold-cast porcelain. $115.

John's Collectible Toys and Gifts, 57 Bayview Dr., Shrewsbury, MA 01545 (508) 852-0005, fax (508) 852-0066.

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Pretty Good Toys

• Gumby cowboy adventure costume. The card shows some wear. The set contains: a 10-gallon hat, two-gun holster, two pistols, lasso, guitar, and a badge. Made by Lakeside Toys. Copyright unknown. 1965. $10.

• *The Nightmare before Christmas* pin set. Three different metal pin-backs. Pins are about 1 1/2″ tall by 1 1/4″ wide. The one with the "Tim Burton's" on it is a bit larger. They are still in their original bags and are thought to be employee pins given out at Walt Disney World only to the employees. The company said it has tried to verify this but hasn't succeeded. The pins are copyrighted Disney and made in Taiwan; there are no other markings on them. Year unknown. $50 for the set of three.

• *Star Wars Trilogy* complete album set. The inner sleeve and record are in excellent condition. The cover shows minor edge wear. The album contains original motion-picture scores from *Star Wars, The Empire Strikes Back,* and *Return of the Jedi*, produced by George Korngold. Copyright Lucasfilm Ltd. Made by CDR Communications. 1983. $12.

• Green Lantern costume by Ben Cooper. Has rip in crotch of body suit (ouch). Boxed. 1965. $100.

• Captain America hand puppet. The header card shows some wear. Copyright Marvel Comics Group. Made by Imperial Toy Corporation. 1978. $20.

• Fantastic Four: The Invisible Woman. This is one of the original color changes. She turns from blue to clear and back to blue. Not widely released because of production problems. Made by Toy Biz. Copyright Marvel Entertainment Group Inc. 1992. $130.

• Thor hand puppet. The header card shows some wear. Copyright Marvel Comics Group. Made by Imperial Toy Corporation. 1978. $35.

• Pretty Good Toys, John and Sue Tarrant, 67 May Valley Lane, Fenton, MO 63026 (314) 349-9057, fax (314) 349-9162.

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Toy Scouts

• Wonder Woman record and story album set, Peter Pan Records, 1977. The 33 1/3 rpm record contains two adventure stories, "Wonder Woman vs. the War God" and "Amazon from Space," and a 16-page full-color comic-book story illustrated by Neal Adams. VF, $8

• Spider-Man Halloween costume, Ben Cooper, 1972. The 8x10″ window-display box contains thin vinyl plastic one-piece bodysuit. Box shows colorful illustration of Spider-Man, Batman, Superman, Wonder Woman, and The Hulk on the lid and two side panels. VF, $34.

• Spider-Man Halloween Bucket, Renzi, 1979. The 10″ tall red hard-plastic Halloween candy bucket is molded in the image of Spider-Man's head. There is some paint flaking off of the black-painted accents. FN-, $11.

• Spider-Woman Underoos, Union Underwear, 1979. 11x11″ packaging contains a young girl's two-piece stretch polyester underwear with colorful design of Spider-Woman's costume. Unused/Sealed/NM. Uncommon, $14.

• The Phantom iron-on decal, circa 1965, is a 4x8″ thin paper T-shirt iron-on featuring a classic Phantom pose by Lee Falk and familiar Phantom logo below. Unused/NM. Uncommon, $11.

• *Star Trek* wristwatch, 1980s. Limited-edition wristwatch features full-color photo of William Shatner, DeForrest Kelly, and Leonard Nimoy on the face of the watch with the *Star Trek* logo underneath. Wrist bands are imitation blue leather. Unused/Mint and working, $35.

• Deputy Dawg Pencil Case, Hasbro, 1961. The 8x4″ red cardboard pencil case has a large decal on the top showing Deputy Dawg and other characters in school. An inside tray slides out to reveal a sectioned pencil box which contains five pencils, a 7″ wooden ruler, and two protractors, one metal and one plastic. Small paper tear where price tag was removed and some light general scattered wear. FN+, $20.

• Hanna-Barbera charm bracelet. The 1959 illustrated 6x3″ card has metal bracelet with miniature character figures of Huck, Yogi, etc. Unused/NM, $15.

• *Man from U.N.C.L.E.* unlicensed pop gun, 1965. Mint in package, $7.

• And Toy Scouts has Aurora Green Hornet's Black Beauty poster (1990), 14x22″ full-color poster made from the original painting for the Aurora model-kit box. Printed on heavy stock glossy paper. Limited edition, suitable for framing, $11. (Posters from other sources are on Page 174.)

Toy Scouts Inc., 137 Casterton Ave., Akron, OH 44303 (330) 836-0668, fax (330) 869-8668.

Happy Holidays!

From Maggie Thompson, *Editor*

Welcome to #13 in an annual holiday series of gift-giving suggestions in ***Comics Buyer's Guide***.

We've retained some advice from earlier supplements, since it's still applicable and many of this year's readers didn't see earlier editions.

Don't figure this is it for the year. ***Comics Buyer's Guide*** will carry "Gift Suggestions" from now till the end of the year, *if* you contribute them. Remember, there are lots of great gifts in the world. What would *you* suggest for holiday purchases?

Support your local comics shop — the spot where comics readers of all interests find *something* to whet their appetites. Comics shops have continually provided a focal point for collectors — and the wealth of gifts they have to offer this year is more varied than ever before. (When you don't support your shop, you can lose it.)

Begin your gift-giving quest in that shop; the more you support the comic-book industry, the more the comic-book industry will have for you in years to come.

One gift parents and friends can give all the year around is the gift of literacy.

As parents, Don and I knew no better way to instill a love of reading in children than by reading aloud to them, preferably on a one-to-one basis, with each child getting his or her own, personal, exclusive story-time, from such treasures as the Disney comic books written and drawn by Carl Barks. It certainly worked with our children.

We learned to read from comic books read to us by adults. We could both read before we entered school, whereas many of our contemporaries could not read well by the time they left high school.

It simultaneously amuses and saddens us when books, movies, and TV shows show reading comic books as an indication of a character's illiteracy. You see it all the time: the gas-pump attendant looking through a comic book, the oaf with a comic book in the pocket of his bib overalls, the semi-human slob scratching his head while studying a comic book. (We've even seen it shown many times in comic books themselves.)

It should be obvious that illiterates do *not* read comic books. Illiterates don't read *anything*.

Teachers and librarians of the world should learn — although many have yet to do so — that comic books are not only *not* an indication of illiteracy but are, instead, one of the very best tools to *combat* illiteracy — and *a*literacy (when a person *can* read but doesn't).

When you're looking for gifts, it's a good idea to look for quality rather than what is allegedly "hot." You're buying what you hope will be *enjoyed* by its recipient — so look for

• stand-alone comprehensibility,

• solid storytelling, and

• enticing art.

Look for gifts from smaller publishers, as well as big ones. They often keep eclectic, interesting, and specialized titles in print and profitable with relatively small sales figures. Support big publishers, too — but don't feel obligated to limit your purchases to one company.

You can find wild, unusual, and entertaining gifts for $2 or $3 — or you can find new works, compilation volumes, and fresh editions of material that is at the same time wonderful entertainment and a great bargain. Spread around the best of the world of comics. Keep your eyes and ears open and spend your money carefully on the titles you want to read and enjoy.

Oh, and don't forget to look at the ads you'll find in this king-sized issue. Those, too, are loaded with gift suggestions.

There are other holiday gift suggestions on the following pages:

92, 93, 172, 173, 174, 175, 196

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13A, 13B	95	.85
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Gen 13/Maxx 1	2.25	2.10
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1-7, 10	1.75	1.65
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1 (3-D)	3.25	2.97
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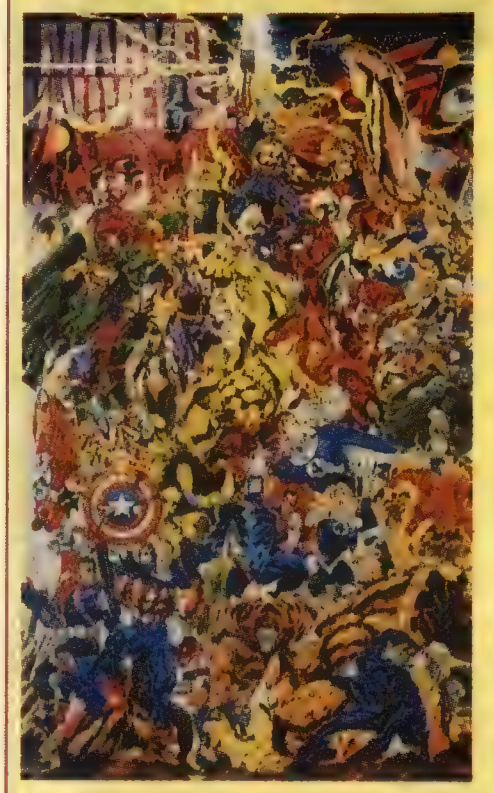
Mark Gruenwald's dying wish raises money for scholarship fund



This poster made with Mark Gruenwald's cremated ashes includes all the characters the writer-editor worked on at Marvel.

Within weeks of being offered through the direct market, a memorial poster made from ink mixed with the cremated ashes of former Marvel Executive Editor Mark Gruenwald raised more than $20,000 for a multidisciplinary scholarship fund at Gruenwald's alma mater, the University of Wisconsin — Oshkosh.

Gruenwald, who died of a heart attack last year, had requested that his ashes be mixed with the ink for the poster and for a trade paperback collection of his *Squadron Supreme* series. Gruenwald's will also specified that the poster and his entire collection of comics and memorabilia be donated to the Oshkosh Public Library.

Gruenwald's widow, Catherine Gruenwald, told *The Northwestern*, an Oshkosh area newspaper, "He believed in what comics could do for people. It brings all forms together — literature, art, and mythology."

The poster features characters from every Marvel comic book on which Gruenwald worked and can be purchased for $20 from comics stores or from the Oshkosh Public Library, with proceeds going to the scholarship fund.

Vampi goes monthly

Harris is scheduled to launch an ongoing monthly *Vampirella* series with a three-part story arc beginning in November.

Written by Grant Morrison and Mark Millar and drawn by Amanda Conner and Jimmy Palmiotti, "Ascending Evil" finds Vampi threatened by a sinister vampire cult that is taking over organized crime throughout the country.

The first issue features a foil-stamped cover by Joe Quesada, while #2 carries a cover by Conner. The 32-page title is priced at $2.95.

Stamp series honors history of Italian comic books

The Republic of San Marino has issued 16 800-lira stamps devoted to the history of the Italian comic book. The 21 artists whose work is seen in the series were chosen to represent the major themes and genres that have developed in Italian comic books from the time they began to the present.

Included in the series are (top row, left to right) Antonio Rubino, Sergio Tofano, Rino Albertarelli, Benito Jacovitti, (second row) G.L. Bonelli and A. Galleppini, A. and L. Giussani and F. Paludetti, Guido Crepax, Hugo Pratt, (third row) Franco Bonvicini, Max Bunker, Guido Silvestri, Francesco Tullio Altan, (bottom row) Sergio Staino, Andrea Pazienza, A. Castelli and G. Alessandrini, and T. Sclavi and A. Stano.

San Marino is Europe's smallest republic, encompassing 24 square miles entirely surrounded by Italy. It regularly issues stamps and coins intended for collectors rather than circulation.

A sheet of the 16 stamps is available from the San Marino Philatelic and Numismatic Department, 47031 Repubblica di San Marino, Piazza Garibaldi, for 12,800 lira ($7.47).

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LR - Light Restoration
MR - Moderate Restoration
TS - Tape on Spine
MC - Marvel Chips
CT - Color Touch
PS - Pulled staple
NIC - Name Inside Cover
DS - Date Stamp
SP - Spine
POBC - Piece out Back Cover
H2O - Water Stain
FC - Front Cover
BC - Back Cover
ST - Stain
RS - Rusty staple
TN - Tanning
Can - Canadian
BH - Binder Holes
CC - Clipped Coupon
LCF - Loose Centerfold
NOC - Name on Cover
Cicconi - Susan Cicconi Restoration
Sarill - Bill Sarill Restoration
Wilson - Matt Wilson Restoration

PRE-HERO MARVELS

AMAZING ADVENTURES
2 F, SM/ST $160
4, 6 FR 25
8 VF/NM 600
9 G 50
10 VG 90
14 VG, Prof X Prototype 120
14 (2) F, Prof. X Prototype 200@
14 G. Prototype 65

JOURNEY INTO MYSTERY
50 VG 40
60 VG- 45
61 VG, AD 50
70 VF, Sandman Prototype 170
70 VG 170
72 VG 36
72 VG/F, Auto Ayers 50
75 VG/F, AD 55
75 VG 24
77 (2) F 40@
78 VG/F (2) 50
78 VG- Prototype 46
81 VG 40

STRANGE TALES
61 G/VG, LC 40
77 VG/F 64
77 G 22
79 VF-, Dr. Strange Prototype 185
79 VF/NM, Dr. Strange Prototype 370
79 G, Prototype 30
80 VF- 125
80 VF- 120
81 VG- 40
84 G, Prototype 25
85 NM, LCT 120
88 VG, AD 50
90 F/VF 75
91 VG 38
95 G/VG 32
95 G 13
98 VG/F 45
99 VF/NM, MC 50
100 VG 35

STRANGE WORLDS
1 VF 575
1 VG/F 240

TALES TO ASTONISH
7 G 40
12 VF- 185
13, 18 VG 50
14, 17 G/VG 35
15 G/VG, H2O, Stone Men Prototype 78
19F/VF, AD 170
21, 25, 28 G 25@
21 F, Hulk Prototype 140
24 VG/F 45
24 F/VF (2) 75
25 G/VG 40
26 VG 50
27 VF 1800
29 F 75
30 Ad 50
32 G/VG 35@

TALES OF SUSPENSE
11 VG/F 95
11, 14 G 36
12 VG 72
13 F/VF, Electro Prototype 210
14 VG, Colossus 96
18 F 120
20 FR 18
22 G/VG 30
22 G/VG 40
23 VG 40
26 VG 40
26 VF/NM 310
27 G 25
27 VG 45
27 F 75
28 VG (Proto) 40
28 F 80
29 VG- 24
30 G/VG 36
31 VF-, Dr. Doom Prototype 145
32 VG, AD/LMC, Prototype 80
33 G/VG 30
33 VG 35
33 VG/F (3) 42
33 F, AD 50
33 VF 130
34 VG/F 57
34 F 80
34 VG 35
34 VG 48
35 VG, ST. Prototype 55
35 VG 35
36 F/VF 60
36 G 25
36 F/VF, LMC 80
37 VG 36

WORLD OF FANTASY
19 VG 41

ATLAS

ADVENTURES INTO TERROR
5 VG 150

ASTONISHING
45, 51 G 10@

BATTLE
6 VG 11

BATTLE ACTION
11 VG- 11

COMBAT CASEY
32 G 3.50

COMBAT KELLY
26 G/VG 5

JOURNEY INTO UNKNOWN WORLDS
4 F/VF, AD 200
6 F 250
24 VG/F 60
37 G 7
52 G/VG 18
59 G/VG 15

MARINES BATTLE
24 VG 8

MARVEL TALES
98 VF 275
109 FR 15
109 VF- 90
156 FR 6

MYSTERY TALES
24, 35 G 12@
34 FR 7
41 G/VG 17
52 VG 28

MYSTIC
3 F/VF 150
40 F 37

MYSTICAL TALES
5 G/VG 22

PATSY & HEDY
1 F 60

SPACEMAN
4 FR (A-Bomb) 25

STRANGE STORIES OF SUSPENSE
1 G 20
9 F, POBC 50
10 F/VF 65

SUSPENSE
9 F, POBC 50
10 F/VF 65
9, 10 VG/F 65@

UNCANNY TALES
9 G, TP SP 22
30 VG- 19
50 VG, H20 16

CRIME

ALL FAMOUS POLICE CASES
10 F/VF, L.B. Cole 60

AMAZING DETECTIVE CASES
10 G 12

BIG TOWN
9 F 40

CRIME EXPOSED
1 FR, BR 10

CRIME FIGHTERS
11 VF/NM 80

CRIME SMASHERS
2 VF 250

CRIME SUSPENSE STORIES
16 VG 140
19 G+, Soti 28

GANG BUSTERS
3, 5 F/VF 100@
7 F, NOC 65
8 VG 44
10 F/VF 80
11 F, AD 60
34 VG, AD 20

KERRY DRAKE
3 VF/NM, AD 110

MR. DISTRICT ATTORNEY
10 F 70

SECRET MYSTERIES
18 VF- 60

T-MAN
7 F, Crandall 45
11 F/VF 50

TRAPPED
3 G/VG 10

UNDERGROUND CRIME
1 G 27

1950'S HORROR

ADVENTURES INTO THE UNKNOWN
29 VF- 65
35 VF 55
40 VG 20

DARK SHADOWS
3 VG/F 25

DO YOU BELIEVE IN NIGHTMARES
1 VG (scarce Dikto) 120

FANTASTIC FEARS
Vol 2 #24 VF 38

FORBIDDEN WORLDS
3 VG/F 110

FRANKENSTEIN
13 F, AD 95
14 F, LCF 55

GORGO
15-VG, Dritko 20

JET
1 F/VF, AD 150

JOURNEY INTO FEAR
6, 7 F 65@
8 F/VF, AD 75

KONGA
3 VG, Ditko 17
5 VF-, Ditko 40
5 VF/NM 80

MYSTERIOUS ADVENTURES
22 VG 50

NIGHTMARE
10 VG, Kubert 75

PURPLE CLAW
3 VF 120

SHOCK SUSPENSE STORIES
13 F/VF 2" TP/FC 90

SPACE ADVENTURES
9 F 40

SPACE WAR
1 VG/F 33

STRANGE SUSPENSE STORIES
49 VG 9
75 VG Ditko 30

STRANGE TERRORS
2 G 20

THE THING!
16 VF 215
17 VF-, Ditko 250

TWO FISTED TALES
3 G, no logo 25

UNKNOWN WORLDS
12 VG/F 15
47 VF 35

UNUSUAL TALES
31 VF/NM, Ditko 30

WEB OF MYSTERY
9 F/VF, AD 75

WEIRD FANTASY
14 F+ 130
VF/NM, Williamson 250

WEIRD SCIENCE
22 VF, SPOBC 180

WAR COMICS
46 G- 6

WORLD OF FANTASY
11 G 12

DISNEY'S

ANDY PANDA
FC216 G 10

BEAVER VALLEY
FC625 VF 25

BUGS BUNNY
FC233 G/VG 21
62 VG/F 5

CHRISTMAS IN DISNEYLAND
1 VG 25
1 VG/F 35

COMICS AND STORIES
47 G/VG 70
59 G/VG 30
83 G/VG 25@
101 F 20
113 VF/NM 38
129 G+ 8@
129 F 27
135, 138 VG/F 22@
140 F, MCRC 48
144 VG, NOC 15
144 VG, NOC 15
156, 160 F 17@
193 F 12
196, 197, 212 G/VG 7

CRUSADER RABBIT
FC735 VG/F 60

DAISY DUCK'S DIARY
FC 858 F/VF 20

DAVY CROCKETT
FC671 G 13
FC671 VG 30

DICK TRACY MONTHLY
5 VG 55

DONALD DUCK
FC9 F-, first Carl Barks 2,200
FC238 F 170
FC263 F/VF 125
FC318 F/VF, AD 135
FC348 VG/F 17
26 VG 55
27 F/VF 50
33 VG/F 11
51 F 19
82 VG 8

DONALD DUCK COMIC ALBUM
1 F 20

DONALD & MICKEY IN DISNEYLAND
1 VF/NM 40

DUCK ALBUM
FC782 G 7

GOOFY
FC802 VG 18

GREAT CAT FAMILY
FC740 F/VF 10

JIMINY CRICKET
FC989 VF 30

JUNGLE CAT
FC1136 VG 18

LIL BAD WOLF
FC403 F/VF 40

LITTLE SCOUTS
•5 F/VF 11

LOONEY TUNES
81, 83, 86 F 20@
87 G/VG 12
110 VG/F 14
119 VG/F 14

MICKEY MOUSE
FC231 VG/F 40
FC268 F, AD 51
FC334 VG/F 27
FC352 VG/F 22
FC411 VG 14
107 VG 4

MICKEY MOUSE IN FRONTIERLAND (GIANT)
1 G/VG 18

MOWGLI
FC620 VG 8

NATIONAL VELVET
1 VG 8

PETER PAN TREASURE CHEST
1 F, Rare 550

PINOCCHIO
FC252 VG 25

PLUTO
FC 736 VG/F 11

POGO
4 F/VF 80

SECRETS OF LIFE
FC749 VF/NM 38

DONALD DUCK FUN BOOK
1 G/VG, Rare 100

THUMPER
FC243 G 6

TREASURE ISLAND
FC624 VF/NM 36

UNCLE SCROOGE
17 G/VG 35
25 VG 17

ARCHIES

ADVS. OF THE FLY
30 G/VG 5

ARCHIE'S MADHOUSE
1 VG 60

ARCHIE
20 F 90

ARCHIE GIANT SERIES
14 FR 8
15 G, H20 10
16 G, WOC 16
19 VG 32
24 VG, ST 16
27 VG 18
30 VG 15
32 F/VF 28

ADVS OF THE FLY
8 F 30
19 F/VF 28
25 VG 11

ARCHIE & ME
8 F 8

ARCHIE'S JOKE BOOK
37 G (2) 8@
43 G/VG 8
52 G 4
70 G/VG 2.50
77 FR 2
78 F, PS 5

ADVS OF THE JAGUAR
1 VF 120
5 VG 18

BETTY & VERONICA
29 FR 10

JUGHEAD
61 G 3.75
69 FR 1.50
100 VG/F 6
128 VG 4

JUGHEAD ANNUAL
7 G/VG 30
8 G/VG 22

LITTLE ARCHIE GIANT
53 FR, TP 2
55 FR, TP 2

LAUGH
134 FR 3.50
138 VG/F 9
139 VG 7.50

PAL'S N GAL'S GIANT
21 G, H20 3.25
29 G/VG 6
32 VG 6

PEP
154 VG 6.00
159 VG 6.50
165 VG 2.50

HUMOR

ADV. OF MIGHTY MOUSE
129 VG 14

ATOMIC MOUSE
3 VG- 14

DENNIS THE MENACE
107 VF 4.50
108 VF 4.50
109 NM 6
112 VF/NM (3) .6@
112 NM 6
113 F/VF 3.50
113 VF 4.50
113 NM 6
114 VF/NM 6
119 NM 6
120 NM 6
121 VF (2) 4.50@
121 NM 6
164 NM 6

DENNIS & HIS FRIENDS
21 NM 3
30 NM 3

GANDY GOOSE
6 VG/F 8

HOMER THE HAPPY GHOST
22 F/VF 16

HOT DOG
4 VG 9

JINGLE DINGLE
NN (1954) VG/F 10

KID CARROTS
1 VG 10

LITTLE EVA
24 VG, WOC 5

LIL GENIUS
9 VG/F 9

LIL GHOST
2 VG 8

LIL RASCAL TWINS
11 VG/F 7

MIGHTY MOUSE
11 G/VG 17
12 G/VG 17
22 VG, AD 17
37 G/VG 10
49 VG/F 15
52 VG 13
59 G/VG 10
61 G 6.50
64 G/VG 10
65 G/VG 10

MARMADUKE MOUSE
27 VG 9
50 VG/F 10
53 F 13

SUPER DUCK
81 VG 4
85 VG, H20 2

WESTERNS

ANNIE OAKLEY
4 G 8
4 G/VG 12
4 VG (2) 16@
6 G 8
6 VG, H20 (2) 16
6 VG/F 20

BAT MASTERSON
7 VG 17

BILL BOYD WESTERN
15 VG/F 32

BLAZE CARSON
4 VG/F, two gun 38

BONANZA
1 F 45
13 VF/NM 22
34 VF- 12

BRAVE ONE
FC773 F/VF 20

BUFFALO BILL JR
FC 766 F 16.50

CALLING ALL BOYS
13 VG 9
15 F/VF 14
17 G/VG 5

CISCO KID
29 VG/F, AD 13
40 VG 23

COLT 45
FC924 VG/F 25

COMMANCHE
FC 1350 30

COWBOYS IN AFRICA
1 VG/F 10

DANIEL BOONE
2 VG 15
3, 8 VG 11@
6 VG/F 14

DAVY CROCKETT
4 VG, DS 8

DEPUTY
FC1077 VF 28
FC1130 VG/F 28

DRAGON WELLS MASSACRE
FC815 VG/F 23

DURANGO KID
4 VG 56
5 F/VF, Frazetta 60
33, 34 G 9

FRONTIER FIGHTERS
7 VG 55

FLYING A RANG. RID.
8 VG 12

GABBY HAYES WEST.
1 G/VG 80
4, 5 VG 27

GENE AUTRY COMICS
16 G/VG 20
97 F 11
112 F, AD 9
115 VG, AD 6
117 VG- 5
121 F 9

GENE AUTRY CHAMPION
8 VG 7
10 VG 7
11 VG 7

GHOST RIDER (MC)
6 F 8
6 F/VF 10

GUNHAWKS
2 F/VF, 3 VF+, 4 NM 3@
5-9 VF/NM 3@

GUNSMOKE (G.K.)
2 VF/NM 18

GUNSMOKE
11 VG 18
15 VG 18

GUNSMOKE TRAIL
2 VG 15

HAVE GUN WILL TRA.
FC931 G. POFC 12

HOPALONG CASSIDY
11 VG+, 23 F 35@
24 VG 24
26 VG/F, MCBC 20
27 VF 70
31 VG 18
31, 38 VG/F 22
34 VG- 15

INDIAN CHIEF
4 G/VG 4 50
6 VF/NM, Ad 35
14 G/VG 3.50
18 G 3

INDIAN WARRIORS
8 VG/F, L.B. Cole Call
11 F, L.B. Cole Call

JACE PEARSON T.R.
9 VG/F 17
12, 18 VG 10

JESSE JAMES
FC757 VG 23
22 G 4

JIM BOWIE
FC893 G/VG, NOC 12

JOHN WAYNE
3 F/VF, MCLC 150

KID COLT OUTLAW
116 F 9@

KING OF THE R.M.
24 VF 24

LAST TRAIN F.G.H.
FC1012 G/VG 13

LAWMAN
FC1035 VG 15

LEFT HANDED GUN
FC913 F/VF, AD 50

LONE RANGER
FC125, FR, MCFC 22
FC151 VG 46
3 G/VG 41
4 F/VF 110
6 VG/F 50
6 F, 7 F/VF 68@
8 VG, ongin 60
9 VG 47
10 F 68
12, 13 VG/F 36@
14 NM 125
14-16 F/VF 55@
17 VGF, 22 F, 24 F 36@
18 F/VF, MCFC 36
20 F 44
21 VF/NM 90
27 G 11
30-32 VG 25
32 NM 84
36 VF 55
37 VF 45
47 VG-, NOC 15
49 F/VF 30
61 G, H20 7
61 VG 13.50
61 VG/F 17
61 F 20
61 F/VF 30
68 VF 42
69 VG/F 17
69 F (2) 20
69 F/VF 30
72 VF/NM 65
72 VF, 116 F/VF 30@
73 VG 13.50
73 VG/F, AD 17
77 F/VF 25
77 VG 11
81 VG/F 13
82 VF 23
82 F 17
82 F, Foxing 17
82 VG 11
90 F 18
92 VF 35
106 VF/NM 55

LONE RANGER COMP.
21 G/VG 6

LUKE SHORTS TOP GUN
FC927 F 13

MARCH OF COMICS
136 VG 20
221 F 25

MAX BRAND SILVERTIP
FC637 F/VF 21

MONROES
1 F 10

MONTE HALL
1 F/VF 250
31 F+ 65
32 VG/F, MCLC 44
33 F/VF 72
35 G/VG 24
36, 37 VG/F 48@
38 F/VF, sr. 48
44, 58 VG 24
45 VF 65
46 VG/F, MCLC 24

OUTLAW KID
5 G 9

RAWHIDE KID
45 VF+, origin 30

REAL WESTERN HERO
70 F/VF 34
72 F/VF, MCBC 62
73 VF 130

REBEL
FC1207 VG 22

RED RYDER
36 VG, sr 25
52 G/VG 20
55 VG, PS 12
66 VG/F 21

RED WOLF
1 F/VF 4
2 VF/NM 4
3 F/VF 2
4-9 VF/NM 3@

REX ALLEN
17 VG/F 15
27 F 16
29 G 6
31 VF 31

RIN TIN TIN
FC523 F 35
FC523 F 33
6 VG/F 22
25 G/VG, AD 9

ROY ROGERS
FC124 FR 10
6 VG 45
11 VG/F 30
26 VG 24
27 G 10
28 G 10
28 G/VG 17
29 G/VG 19
31, 33, 35 G 8@
55 G 6
57 G/VG Prngs 12
59 VG 11
64 VG/F 16
65 G 6
68 VF/NM 55
70 G/VG 8
73 G/VG, AD 7
78 G/VG 8
82 F, RS 13
92 G/VG 7
123 G 6.50
130 G/VG 7

ROY ROGERS & TRIGGER
9 VG 7
10 G/VG 5
11 VG 7
13 VG 7
121 VG- 13

RUSTY RILEY
FC418 VF- 22

NORTH ALASKA
FC115 F/VF 45

SERGEANT PRESTON
FC419 G/VG 11
19 VG 13.50
19 F 20
28 VG 13.50
28 VG/F 17
28 F 20
29 VG 13.50

SIX GUN HEROES
16 NM 110

SON OF BLACK BEAUTY
FC566 F, AD 14

STRAIGHT ARROW
4 VG/F, Secret Cave 43
30 F 25

TEX GRANGER
18 F/VF 40
19 G/VG 17
20-23 VG 15@
22 VG 14

TEX MORGAN
7 F- 48

TEX RITTER
25 F/VF 32

TEX TAYLOR
8 F/VF 55

TOM MIX
8 VG 54
11 VG 50
15 VG 40
16 VG/F, MCTC 40
20 G/VG 22
21 F 41
35, 36 F/VF 50@
57 VG, Drugs 24
57 VG/F, Drugs 30

TOMAHAWK
34 G/VG 17

TONTO
5 VG 11
29 VG, H20/BC 6
31 VG AD 7

TRIGGER
7 F/VF 60
9 VF 75
12 VF AD 55
15, 17 VF+ 65@

TWO GUN KID
66 VG 7
57 G/VG, ST 13
70 VG/F 5
77 3
79 F 6
80 VF 10

WAGON TRAIN
5 G 5

WESTERN ADVENTURE
4 VG 18

WESTERN HERO
78 G/VG, MCFTC 22

WESTERN ROUNDUP
1 F 165
1 VG 48
18 VG, Toth 19
22 F, WIC 26

WESTERN WINNERS
3 VG, SPOFC 65

WILD BILL ELLIOTT
FC472 F/VF 25

WILD BILL HICKOK & JINGLES
71 VF/NM 27

WILD WESTERN
6 F/VF 50
24 G 11
56 F+ 8

WRINGLE WRANGLE
FC821 VG 20

WYATT EARP
FC860 VG/F, R.S. 35

ZANE GREY'S STORIES OF THE WEST
27 F 12
27 F/VF, AD 15
39 VG/F 9

ZANES GREY'S TAPPAN'S BURRO
449 F AD 14

ZORRO
FC574 VG, Kinstler 33
FC920 F/VF, TOTH 33
FC 1037 G/VG Annette Funicello Cvr 36

CLASSICS ILLUSTRATED

3 VF/NM HRN 28 90
4 VG/F HRN 117 16
5 VF/NM, HRN 87 24
8 VF/NM, HRN 78 140
8 F/VF, Orig Missing Last Ad Page 175
20 VG, HRN 7 10
20 F/VF, Hrn 97 40
22 F/VF, HRN 30 37
24 NM, HRN 89 21
26 F/VF, Hrn 60 30
28 F, FRN 51 35
29 F, HRN 93 10
30 F, HRN 165 8
31 NM, HRN 108 21
32 NM HRN 85 36
33 NM, HRN 89 240
33 VF-, HRN 71 150
34 FR, HRN 71 4
36 F/VF, HRN 64 15
38 G/VG, orig 50
39 VF/NM, HRN 60 35
40 F/VF, orig 240
42 VG-, HRN 165 5
56 VF/NM, HRN 165 26
65 VF, orig 50
72 F, HRN 121 10
83 F, orig 24
84 F+, orig 25
88 VG, orig 9
109 VF, orig 20
113 VG, HRN 166 7
116 VG, orig 19
118 VF, orig 38
133 VG, HRN 162 5
160 NM, orig 45

CLASSICS JUNIOR
501 G/VG WBC 15
532 NM HRN 575 10

WORLD AROUND US
19 F 22
20 VG/F 21

DELLS

ALVIN & HIS PALS - X-MAS
1 VF/NM 40

ATLANTIS - LOST CONTINENT
FC 1188 65

BEAR COUNTRY
FC 758 VF 38

CHARLIE CHAN
2 VG 10

DR. WHO & DALEKS
NN VG/F 40

FLINTSTONES
5 F 21

FLYING SAUCERS
1 VF 14
1 VG/F 14

GARRISON'S GORILLAS
1 VF 20
1 VG/F 14

HENRY
12 VG 7

HERCULES UNCHAINED
M.C. VF 40

HOGAN'S HEROES
1 F, SR 30
2 VF/NM 40
2 F/VF 18
7, 8 NM 40

HOWDY DOODY
8 VG/F 14
35 VG 7

JUNGLE CAT
FC1136 VF+ 35

JUNGLE JIM
10 VG 80
14 G/VG 35

LITTLE BEAVER
6 G/VG, NOC 6

LITTLE RASCALS
FC 936 F- 16

MARGE'S LITTLE LULU & TUBBY DELL GIANT
28 VF 60

MARGE'S LITTLE LULA
43 VG/F 30

MASTERS OF THE WORLD
FC 1157 VF 32

MONKEES
13 VF 20

MOWGLI
FC 582 VF, Ad 18

NATURE OF THINGS
FC 842 VF/NM 38

OUTER LIMITS
14 F/VF 8

PHANTOM PLANET
FC 1234 F/VF 25

RIPLEY'S TRUE GHOST STORIES (1979)
(96 PGS) VF- 25

MOD SQUAD
5 VF 13
6 F/VF 10
7 VF/NM 20

NEW FUNNIES
167 FR 2
197 G 3

POPEYE
38 VG/F 27

RAT PATROL
4 F 9

ROBIN HOOD
FC 669 VG 20

ROOM 222
3 F/VF 13

RUFF AND REDDY
11 VG/F 15

SMOKEY STOVER
FC 730 VG 9
FC 827 VG 9

SOLOMON & SHEBA
FC 1070 VF+ 60

STORY OF MANKIND
FC851 G/VG 17

SWORD OF THE DRAGON
FC 1118 VG, RS 17

TARZAN
13 VG 62
45 VG/F 17
51 F (2) 21@
51 F/VF 31
63 VF 25
63 VF/NM 35
65 F 15
67 G/VG 9
72 F/VF 14
76 F/VF 15
78 F 10
78 F/VF 13
78 VF 18
104 F 9
104 F/VF 13
104 VF 17
120 G/VG 4

TARZANS JUNGLE ANN.
5 G 10

TOM & JERRY'S SUMMER FUN DELL GIANT
1 VG 25

TUROK
6 VF- 100

UNTOUCHABLES
FC 1237 VF- 130
FC 1286 VF/NM 175
01-879 F/VF 35
01-879 VG/F 27
12-879 VG 22

WOLF MAN
M.C. G/VG 10

GOLD KEY

CAPT. VENTURE
2 NM 35

CHRISTMAS PARADE
1 NM 90

DOC SAVAGE
1 VG, Ad 80

DOCTOR SOLAR
9 F/VF 24
12 F/VF 18
14 VF- 21
15 F, Origin 21
17 VF 24
18 VG, TP/BC 9
19 VF/NM 33
21 VF 17
24 G 3.50
27 F 9.50

FAMILY AFFAIR
4 F/VF 11

GIRL FROM U.N.C.L.E.
1 F/VF, NOC 40
1 VF (2) 55@

HANSEL & GRETEL
FC590 VG 12
FC590 F 18

HANNA BARBERA - SUPER TV HEROES
1 VF- 60

INVADERS
1 VG/F 23
1 F+ 33
2 F 22

I-SPY
1 VF/NM 220
2 VF 90
5 F 42

KORAK - SON OF TARZAN
13 NM 20

MAGNUS ROBOT FIGHTER
2 VG 34
7 F 30
7 F/VF 37
10 VG/F 25
16 VG 13
17 F/VF 25
19 NM 50
19 F/VF 25
32 F 6

MAN FROM U.N.C.L.E.
1 VF/NM 200
3 F 17
17 VG 9
18 VG 9

MISADVENTURES OF MERLIN JONES
NN VG/F 15

MUNSTERS
1 VG 40
9 VF/NM 60

MY FAVORITE MARTIAN
2 NM 65

PHANTOM
1 F/VF 50
9 VG/F 10
12 VF- 20

RIPLEYS BELIEVE IT OR NOT/TRUE GHOST STORIES
1 F/VF 20

SWORD IN THE STONE M.O.C.
258 F/VF 40

STAR TREK
12 VF 50
15 VF 50
16 VF 50
19 VF (2) 50@

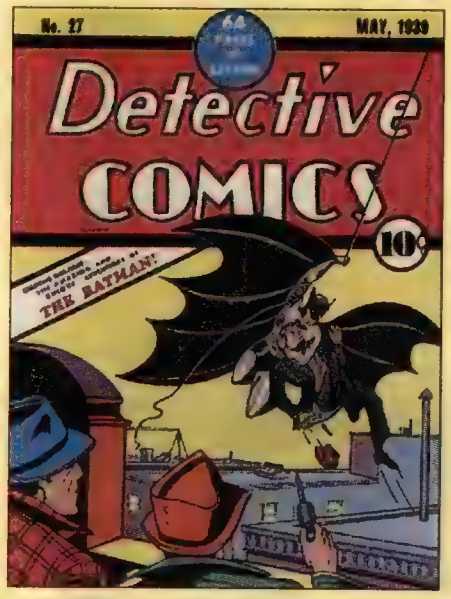
TUROK
6 VF 100
11 F 30
15 VF/NM 100
23 VF/NM 60
25 VF/NM 60
26 VF 45
28 VF/NM 60
30 F/VF 32
31 F 25
36 VF 33
37 VF/NM 50
38 NM 60
39 F/VF 27
67 VF/NM 25
74 VF 11
76 VF/NM 16

X-MAN WITH X-RAY EYES
NN F/VF, AD 40

YOGI BEAR B-DAY
FC 1271 VG 22

Auction includes complete runs of 'Batman,' 'Superman'

Executive Collectibles Gallery's fall auction of Platinum, Gold, and Silver Age comics is scheduled to run the first two weeks of November, closing Nov. 15th. The auction format will allow participants to place bids at any time during the two-week event. Executive Collectibles Gallery Inc. said it expects the auction to generate more than $1 million in bids, a portion of which will benefit the Cancer Detection Center in Los Angeles, which promotes early detection and research to cure various forms of cancer.



The highlight of the more than 1000 lots is a set of *Detective Comics* from #27 through #40 (pre-auction estimated value: $75,000 to $95,000). The elusive *Detective Comics* #27 features the first appearance of Batman and is one of the most valuable comic books in the field. Issue #38 introduces Robin. Executive Collectibles said this is the first time a run of these issues of *Detective Comics* has been offered at public auction as an intact collection. The auction also offers collectors an opportunity to acquire the complete *Batman* run from #1 (Spring 1940) to the present, including many offshoot Batman titles (pre-auction estimate: $45,000-$55,000).

A run of *Superman* from #1 (Summer 1939) to the present will also be up for bids. This lot carries a pre-auction estimated value of $38,000 to $48,000. The marquee lot is a high-grade example of *Action Comics* #1, which contains the first appearance of The Man of Steel (pre-auction estimate $70,000-$90,000).

A Spider-Man lot contains more than 2000 different comics, including *Amazing Fantasy* #15 and *The Amazing Spider-Man* #1. The pre-auction estimate on this lot is $8000 to $12,000.

The super-hero genre will be complemented by a selection of individual science-fiction and horror comics, many with alien, robot, and spaceship covers. A complete set of *Tales from the Crypt* will be up for bid.

The company said a complete collection of Archie Comics from #1 to present is also being offered in its entirety ($18,000-$22,000).

The animation portion of the auction includes a mix of production cels, original drawings, and limited editions produced by Disney, Warner Bros., Hanna-Barbera Studios, *etc.* Among the characters represented are Mickey Mouse, Donald Duck, Snow White, The Flintstones, Bugs Bunny, Porky Pig, the Jetsons, Little Mermaid, the Simpsons, and Roger Rabbit.

Other items include original art and classic movie posters from the animation, super-hero, and science-fiction genres. Among the animation posters is a *Silly Symphony* one-sheet poster from 1933 which features the first appearance of Walt Disney's Donald Duck ($14,000-$16,000).

A color catalog of more than 200 pages can be purchased for $20 postpaid ($39 for international orders) from Executive Collectibles Gallery Inc., 3444 Via Lido, Newport Beach, CA 92663 (714) 673-1742.

The Mask and Savage Dragon guest-star in new Image series

Sharky, the story of a 14-year-old who is given the power of a god, is scheduled to ship in January from Image.

Creator Dave Elliott said, "Young Patrick Sharky lives with his mother. He has never met his father. He attends Crescent Park High, where his grades are laughable to everyone, including him. There is one bright spot in his life, the thing that takes him where ever he wants to go: comic books. Thanks to the kindheartedness of local comics-store owner Fred Sigmond, Patrick can now tell you anything you need to know about comics from the last 20 years and even further back than that. It is that love of fantasy that gets him into trouble the day the world encounters its first visitor from beyond the stars.

"When the Outrider lands in the middle of Park Avenue and attracts the attention of Thor, the God of Thunder, disaster cannot be far behind In the fight that follows, Patrick and his friends are hospitalized. But something happens to him while he's unconscious. A hand reaches out to him from beyond the veil of our Earthly confines and awakes within him the power of the ages. "Where do The Mask and Savage Dragon fit into all this?

"Well, Fred, our lovable comics store owner, keeps getting hold of these rare one-of-a-kind comics featuring Patrick's favorite comics characters. Where do they come from? No one seems to know, and Fred always seems a little vague on the subject."

The 32-page fully painted bimonthly comic book is drawn by Alex Horley. *Sharky*'s supporting cast is scheduled to make an appearance in *Heavy Metal* in 1998.

Print previews Image series

The Australia-based creative team Black Mermaid Productions has released a limited-edition print (which is shown here partly obscured by a title banner) that offers an advance look at the upcoming Image series *Mermist Seas*.

Printed on heavy, acid-free stock, each print is numbered and signed by artist Jozef Szekeres and by the other creators on the series, Julie Ditrich and Bruce Love. Limited to a run of 500 available only through mail order, the print is the first in a planned series of prints inspired by Black Mermaid's Eternal Spheres universe.

Mermist Seas is scheduled to begin in 1998. Black Mermaid's previous work includes the *Dart* mini-series for Image and *Elfquest: WaveDancers* for Warp Graphics.

Make checks payable to:
Terry Stroud

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GRADING KEY: Mint (M), Near Mint (NM), Very Good (VG), Fair (FR), Poor (P), Spine Tape (ST). These definitions are of the standard Overstreet Price Guide type.

NOTE: Send me a 32¢ stamp for my complete Marvel Silver Age and Post Silver Age list.

Postage, Insurance, Packing = Domestic Orders $5.00 (2nd Day Air), Canadian $6.00 (Air Mail), Foreign Orders: $8.00 (Sea Mail). These amounts cover up to 8 comic books or 4 mags. Please add a little more for large orders.
Foreign Airmail: This is very expensive - 20-25 comics can be $40.00-$50.00 Estimate costs with this in mind.

SATISFACTION GUARANTEED

"BACK TO SCHOOL SALE OF D.C. SILVER AGE COMIC BOOKS. HUGE SAVINGS! No further discount for alternates from this section"

GOLDEN AGE D.C. COMIC BOOKS

ACTION
147 VG-FN $100.00
163 VG+ 60.00
186 **VG** 50.00

ADVETURE
66 Abt. **VG** (origin shining knight) 260.00
98 VG-FN 125.00
98 G-VG 65.00
189 Abt. VG, 191 Abt VG ..... 40.00@
196 VG 60.00

ALL AMERICAN
30 G-VG, signed by **Mart Nodell** on splash pg.) 150.00
35 Fine, 1" + 1/2" tears in cov 200.00
90 F-G, front & back covs only 5.00
100 **VG**, tiny repair (1st J. Thunder by **Toth**) ..225.00
101 G-VG (**Toth** cov./sty.) 120.00

ALL FLASH
13 VG 110.00
24 Abt. VG, some tape on B.C. 45.00

ALL STAR
28 Abt. **VG** 175.00
36 P-F, 1/7th of 1 pg. cut (Batman & Superman) 100.00
38 G-VG Bi. Canary Joins, Death of JSA) 225.00
56 **VG** 200.00

BATMAN
3 VG+, cov loose, white pgs. 1" tears at top & bottom of spine goes thru several pages. Overall nice, clean appearance 1000.00
30 Fine 450.00
67 **VG** (Mystery Rope) 100.00
71 **VG** 85.00
72 Abt. **VG** (Jungle Batman) 75.00
75 G-VG (Gorilla Boss) 65.00
79 G 40.00
82 VG+ (Flying Batman) 120.00

BOY COMMANDOS
9 Fair, 1/5 lower cov gone 15.00

COMIC CAVALCADE
2 G-VG 175.00
39 VG 20.00

DETECTIVE COMICS
98 Abt VG 85.00
130 Fine 235.00
135 ABT. VG, **Canadian** (Classic Frankenstein issue) 40.00
160 VG-FN 150.00
165 **VG** ("The Strange Costumes of Batman") 125.00
166 Fine+ 225.00
169 Abt **VG** 65.00
175 G-VG 70.00
197 **VG+** 100.00
198 Abt. VG, tears inside, 1/2 pg. out of Robotman 30.00

FLASH
47 Almost **VG**, CL 2 small pieces tapes on spine 125.00
82 Abt **VG** 100.00

GREEN LANTERN (1941)
#8 VG FN (Xmas ish) 350.00

MORE FUN
80 VG, 3 small pieces of tape on spine, cov loose 250.00

MUTT AND JEFF
12 G 12.00
28 Abt VG, 30 Abt. VG ..... 13.50@
40 Fine 17 50

SENSATION
24 G-VG, spine taped, cen. fold taped 60 00
29 **VG+** minor tape inside 90.00
30 Abt **VG**, tape inside covers 70 00
47 Abt. VG 75.00
64 F-G, no back cov CFO 8 00
73 Fine + ... 120 00
78 Abt G, Canadian 15 00
105 G-VG (last 52 pages, ... 60.00

STAR SPANGLED
25 VG (**Kirby**) 130 00
40 G + ... 40.00
65 Fine, 2" tape on back cov. (Robin Begins) 300.00
68 Fine 200 00
76 VG + ... 150 00
79 VG 125 00
84 VG – (Rare). 160 00
87 Fair (cov only) 5 00

SUPERBOY
9 Fine + ... 275 00
14 Abt **VG** 65.00
28 **VG** 40 00

SUPERMAN
19 F-G 75 00
56 G 50 00
57 Abt **VG** (contains ad for Superboy #1)) 75.00
58 Abt **VG**, 3 1/2" tear in B C and 2 pgs. 65 00
59 G-VG 75.00
65 G-VG 60.00
68 G (Luthor cov.) 45.00
82 VG 60.00
84 G + ... 40 00@

THREE DIMENSIONAL ADVENTURES (SUPERMAN)
1953 (larger format) Fine+, glasses loose, no #, origin 200.00

3-D BATMAN
1953 F-G, no glasses 35.00

WONDER WOMAN
29 G-VG 85.00

WORLD'S FINEST
26 P-F 20.00
35 G-VG 60 00

THE FOLLOWING ISSUES ARE COVERLESS, BUT COMPLETE:

ACTION
122 **VG** 15.00
139 Fair 5.00

BATMAN
56 G-VG 12.00

SUPERMAN
83 G-VG 10.00
87 Abt. G 7.00

WONDER WOMAN
60 G-VG. 10.00

SILVER AGE D.C. COMIC BOOKS

ACTION
194 **VG+**, 199 **VG+** (Legion) ..... 50.00@
221 Abt VG 25 00
227 F-G 12.00
234 VG-FN 40.00
246 Fine VF 60.00
251 **VG+** 30.00
252 Abt VG, minor touch-up (origin Brainiac) 100 00
258 G+, 261 G (origin streaky) ..... 10 00@
271 VG 293 VG (origin Comet) ..... 13@
274 G-VG ST 7 00
278 **VG+**, 280 **VG** (Brainiac) ..... 15 00@
281 Fair, 282 Fair 3 50@
282 Abt **VG** 12
282 Fine+ cov loose from one staple 17 00
286 **VG** (Legion) 290 **VG** (Legion) 291 **VG**, 294 **VG**, 295 VG ..... 8 00@
293 Abt. G (Comet), 29 5 Abt. **VG** ..... 6 00@
298 Fine, 300 VG+ ..... 10 00@
305 VG 308 VG ..... 3 00@
314 Fine-VF, 315 Fine+ ..... 6 00@
315 VG+, 329 VG-FN ..... 4 50@
318 VG+ 337 VG-FN ..... 4 00@
329 VG+ 3 50
330 Abt. VG 338 VG+ 339 **VG**, 341 **VG**, 349 VG-, 351 VG-FN 2 50@
331 G-VG 352 **VG** 368 Fine, 400 Fine+ 2 00@
342 VG-FN 355 Fine ..... 3 00@
412 VG+, 429 Fine, 433 Fine ..... 2 00@
415, 417, 418, 423 (All Fine+) 434 Fine-VF ..... 2.50@
419 VF-NM 424 VF-NM, 428 VF NM, 431 NM ..... 4 50@
428 **VF**, 430 VF, 440 VF-NM ..... 3.00@
437 **VF+** (Giant) 443 **VF+** (Giant) ..... 8.00@
437 Abt. VG, 449 Fine+ (Giant) ..... 3 50@
442 VF-NM 452 VF-NM, 454 **VF** ..... 2.00@
449 **VF+** (Giant) 6.00
450 Fine, 460 Fine-VF ..... 2.50@

ADVANCED DUNGEONS AND DRAGONS
1-3 (All NM) ..... 3 00@

ADVENTURE
225 Fair 6.00
226 G 238 G 246 G ..... 12.00@
228 G-VG 230 Abt VG ..... 20.00@
229 **VG**, 239 **VG** ..... 25.00@
231 G 233 G, 236 G+ ..... 15 00@
234 G-VG, 238 G-VG ..... 18 00@
235 F G 10 00
239 Abt VG 240 Abt VG ..... 20.00@
248 **VG** 20.00
248, 258 (G-VG) ..15.00@
249 Abt. VG 18.00
248 Abt VG 270 VG+ ..... 18 00@
249 VG 257 VG 22 00@
252 Abt VG (**Kirby**) 28 00
254 VG (**Kirby**). 255 VG (**Kirby**) ..... 35 00@
262 VG (origin Speedy) 268 Fine ..... 25 00@
252 Abt VG (**Kirby**) 257 **VG** ..... 20.00@
254 255 (Both **VG**, **Kirby**) ..... 22 00@
262 Abt. VG (origin Speedy), 270 VG 15.00
264 G-VG 10.00
264 268 (G) ..... 7 00@
265 F-G 5.00
267 Abt. VG (2nd Legion) 100
272, 274, 288 (**VG+**) ..... 15.00@
272, 274, 284 (**VG**) ..... 12.00@
273, 278, 279, 280 (All VG-FN) ..... 17.00@
273, 277, 289 (G-VG) ..... 8.00@
275 Fine (origin Superman-Batman Team) 45 00
276 VG-FN (Metallo) 15.00
276 G, 289 G+ 6 00
277 G-VG, ST. 279 Fair, 281 G+, ST. 284 G-VG, ST ..... 3 50@
278, 279, 289 (Abt. VG) ..... 10 00@
280 Fine, 288 Fine, 289 Fine ..... 20 00@
281 VG-FN 17.00
285 Abt. VG. ST 4.50
287 G 5.50
290 G+, repair work (Legion) 15.00
291, 296, 298 (All **VG**) ..... 9.00@
292 Fine+ (1st Bizarro Lana Lang) 20 00
292 VG-FN 12.00
292 G-VG 6 00
293 Fine-VF (Big Legion ish) 35.00
293 G 8.00
294 VG+ (Biz. **Monroe, J.F.K.**) 20.00
295, 296, 297 (All Fine) ..... 15 00@
295 G 5 00
296 Fine+ 17.00
298 Fair 2.50
299 G+ (1st Gold Krypt.) 7.00
299 G-VG 8 00
300 VG (Big Legion ish) 55.00
300 VG, centerfold loose 50 00
302 G, 306 G-VG.. 7.00@
306 G, 308 G ..... 5.00@
308 Fair 2 50
311 VG 9 00
313, 314, 320 (All Abt VG) ..... 7 00@
313 G 4.00
321 VG-FN (Intro Time Tr.) 10.00
321 Abt VG, 336 **VG**. 6.00
326 VG-FN coup. out 4 00
327 Fine (Intro Lone Wolf) 10 00
329 G-VG 5.00
330 VG-FN 9 00
331, 334, 339, 340 (All Fine) ..... 8.00@
343, 346 (VG-FN) .. 4.50@
345, 349 (Abt. VG) ..... 2.50@
347, 348 **(VG+)** 4 00
348 Fine+ 6.00
354, 361, 365 (All Fine) ..... 3.50@
359, 360, 361, 364, 371 (All Fine+) ..... 4.00@
361, 363 (Abt. VG) ..... 1.50@
362, 363 (VG-FN) 3 00@
365 **VF** 5 00
370 Fine-VF, 371 Fine-VF ..... 4.50@
376 **VF**. 4 00
376 Fine+ 3 00
379 Fine 2.50
380, 387 (G-VG) 394 **VG**, 395 VG-FN, 419 VG-FN, 426 **VF**, 427 Fine-VF ..... 1.50@
383, 391. 401 (All Fine-VF) ..... 2 00@
407 **VF** 2.50
428 Fine (origin Bl. Orchid) 5.00
429 Fine+ 3.00
430 **VF** 4.00
431 **VF** (Spectre) 6.00
434, 436, 437 (All Fine-VF) ..... 2.50@
434, 436 (Fine). ..... 2 00@

ADVENTURES OF REX THE WONDER DOG
30 VG 16.00
ALL AMERICAN MEN OF WAR
11 Abt VG 25 00
46 VG 13.00
80 VG+ 12.00
84 Fine, 90 **VF** 15.00
86 G-VG, 87 Abt VG ..... 6 00@
87 Fine-VF 20 00
89, 91 100 (All VG-FN) ..... 8 00@
90 G, 106 G-VG, 108 G-VG ..... 2.50@
92 G-VG 4.00
92, 95, 98 (All Fine +) ..... 10 00@
93, 94, 95, 97, 99 (All VG) ..... 5 00@
97 Fine 9 00
101, 103, 105, 108 114 (All VG-FN) ..... 5 00@
102, 104, 109, 111 (All G-VG) ..... 4 00@
102, 105 (Abt. VG) ..... 3.00@
105, 115, 116 (All Fine+) ..... 8 00@
105, 106, 116, 117 (All Fine) ..... 7.00@
107 ..... 10.00
115, 117 ..... 12.00@

ALL-OUT-WAR
1-4 (All VF-NM) ..... 2.00@

ALL-STAR WESTERN
1 VF-NM 8.00
1 **VF** 6.00
1 Fine-VF 5.00
1 **VG**, 5 Fine+, 9 VG-FN ..... 2 50@
4-6 (All **VG**) ..... 1 50@
7, 8 (VG-FN) ..... 2.00@
8 Fine 3.00
8 VF-NM 4.50

ANGEL AND THE APE
1 NM 20.00
1 VF-NM 15.00
1 **VF** 10.00
1 Fine+, 2 VF-NM, 4 VF-NM ..... 7.00@
2 **VG** 2.00
4 Fine-VF 5.50
6 Fine+ 4 50

ANTHRO
1 NM 22.00
1 VF-NM 18.00
1 VF 15.00
1 VG-FN 6.00
2 NM, 3 NM, 4 NM, 5 NM ..... 12 00@
2, 3, 5 (All Fine-VF) 7 00@
2 VF, 3 VF, 4 VF, 5 VF ..... 9 00@
2, 5, (Fine) ..... 5.00@

AQUAMAN
1 Almost Fine 125.00
2 VG-FN 45 00
3 Fine 4 Fine.... 30.00@
3 **VG**, 4 **VG**, 6 Fine, 10 Fine ..... 20 00@
5 Fine+ 40 00
5 VG-FN ..... 25 00@
5 VG, 9 VG-FN, 10 VG-FN ..... 18 00@
6, 7 (VG-FN) ..... 18.00@
5 Abt. VG, 6 Abt. VG, 13 VG-FN, 14 VG-FN 15.00
8 Abt VG 10.00
11 VG-FN (1st Mera) 15.00
11 G-VG (1st Mera), 12 VG ..... 8 00@
12 Fine+ 20 00
12, 13, 14 (All Fine) ..... 17.00@
13, 14, 17, 19 (All VG) ..... 10.00@
15 Fine-VF 25.00
15 G 5.00
16, 17, 19 (All fine) ..... 17.00@
17, 18 (VG+) ..... 12.00@
18 VF-NM (Wedding ish) 30.00
18 Fine, 1/2 pg. out, 29 G-VG ..... 5.00@
21, 26, 27, 29, 31, 34 (All Fine) ..... 12.00@
21, 22, 23, 26 27, 29, 37, 38 (All VG) ..... 8.00@
23, 28 (VG-FN) 10.00
24 VF-NM, 31 VF-NM, 36 VF-NM, 37 VF-NM, 38 VF-NM ..... 28.00@
25 **VF**, 29 **VF** ..... 22.00@
27 NM, cov. loose from 1 staple 12.00
29, 30 (Fine-VF) ..15.00@
33 **VG+** (1st Aqua-Girl) 17.00
36 VF, 37 VF, 38 VF, 40 VF ..... 20.00@
39 NM 40 00
41, 42, 46, 47 (All Fine-VF) ..... 9 00@
42 43, 44 49 (All VF-NM) ..... 15 00@
42 VF, 49 VF ..... 12 00@
41, 42 (Fine), 51 Abt VG 60 00
44 VG-FN 5.00
48 VF (origin ish) 15.00
50 51 (Fine, **Adams**) ..... 10 00@
50 VG-FN 9.00
51 G **(Adams)** 2 50
52 VG + ... 7 50
52 Fine-VG **(Adams)** 15.00
53-56 (All fine+) .. 3 50@
53 fine 3.00
54 VG-FN 2.00
56 VF-NM 6.00

ATOM
1 Fine 150.00
2 Fine 75 00
2 VG-FN 50 00
3 VG+, 5 Fine, 6 Fine+ ..... 30 00@
4 Fine (Snapper) 35.00
6 VG+ 20.00
7 VG (Hawkman X-Over) 30 00
8 VG-FN (J.L.A.) 25 00
8 VG (J.L.A.) 11 VG-FN 12 VG-FN ..... 18 00@
9 Abt VG, 11 VG + ... 12 VG ..... 12.00@
9 G, 10 G ..... 8.00@
11 G 5.00
13, 14 (Fine) ..... 20 00@
13 G-VG, 15 **VG**, 19 **VG** ..... 10 00@
14 Fine-VF, 15 Fine-VF ..... 25.00@
14 Abt. VG, 16 VG+, 18 VG+ ..... 10.00@
15 G 5.00
16 Fine-VF, 17 Fine-VF ..... 18.00@
16 VF 25.00
18 Fine, 20 Fine.. 15.00@
21 VF, 24 VF ..... 20 00@
22, 23, 25 (All Fine+) ..... 15.00@
22, 23, 28, 30 (All VG) ..... 8 00@
24, 26, 30 (All Fine) ..... 12 00@
29 Fine (X-Over) 30.00
29 Abt VG 18 00
35 Fine+, 36 **VG+**, 38 Fine, 39 Fine+, 41 Fine+, 42 Fine, 43 Fine, 44 Fine, 45 Fine ..... 12.00@
33, 39, 44 (G-VG) 4.00@
34 **VG**, 37 **VG**, 41 **VG**, ... 7.00@
36 Fine+ (G.A. Atom) 12.00
37 VF-NM 25 00
37 VF-NM 25.00
37 VF. 1 staple loose 10.00
37 Fine+ 12 00
38, 39, 41, 44 (All Fine-VF) ..... 15.00@
38 **VF+** 20.00
39 **VF**, 45 **VF** ..... 18.00@
41 VF-NM 22 00

BAT LASH
1 VF-NM 10 00
1 VF 8.00
1 Fine-VF 6.00
3, 4, 6 (All NM) ..... 7.00@
2-4, 7 (All VF) ..... 4.00@

BATMAN
105 G-VG, touch-up (2nd Bat Woman) 40.00
110 VG+ (Joker) 60.00
117 G, 131 G-VG ..... 20.00@
118 Fair 10 00
119 G-VG, 132 **VG**, 138 VG+, 141 VG + ... 25.00@
126 **VG**, 135 VG-FN, 137 VG-FN, 143 VG-FN ..... 30 00@
130 VG-FN, 140 Fine (Joker) ..... 35.00@
132 **VG**, 2 1/2" tape, 139 Abt VG ..... 20.00@
134 Fine (origin. Dummy) 35.00
137 G, 167 Abt. VG ..... 12.00@
137 F-G 7 00
145 G-VG (Joker), 146 **VG** ..... 20.00@
149 Abt. VG, 150 Abt VG ..... 15 00@
149 G-VG 163 G-VG (Joker) ..... 10.00@
150 VG-FN, 165 Fine+ ..... 22.00@
151 Fine, 153 Fine, 158 Fine ..... 22.00@
152 VG, 164 VG+ (New Batmobile) ..... 18.00@
153 G, 168 G-VG 7.00
157 VG+, 161 VG+, 170 VG+ 17.00
159 Fine (Joker), 167 Fine+, 164 Fine+ ..... 25.00@
162 VG-FN ("Batman Creature") 18.00
162 Abt. G 5.00
163 VG-FN (Joker), 180 Fine-VF, 182 Fine+, (Giant) ..... 20.00@
165 Fine VF, 166 Fine-VF ..... 30.00@
168 **VG**, 170 **VG** ..... 13 50@
169 VG-FN (2nd Penguin) 30 00
169 Abt. VG 15.00
170 Fair, 174 Fair 3.00@
178 Fine, 180 Fine 184 Fine ..... 15.00@
178 VG+, 182 VG (Giant), 184 VG+ ..... 10.00@
179 Abt VG (2nd Riddler), 182 Fine (Giant) ..... 18.00@
180 VG-FN 187 VG+ (Giant) ..... 12 00@
181 G-VG (1st Ivy) .17 00
182 G+ (Giant) 186 G-VG (Joker) ... 5.00@
183 Fine (2nd Ivy), 185 Fine+ (Giant) .. 17.00@
183 F-G, 184 G ..... 4.00@
184 Almost VF 20 00
184 **VG**, 187 Abt. VG (Giant) ..... 8.00@
185 **VG** (Giant). 186 **VG** (Joker). ..... 10.00@
186 Fine-VF (Joker) 15 00
188 **VG+** 7 00
191, 192, 195 (All **VF**) ..... 15.00@
191 Fine+, 197 Abt. VG, 198 G-VG (Giant), 199 Fine-VF (Newsstand cov.) ..... 10.00@
191 G+ 3 00
192 Abt **VG** 5 00
193 Fine (Giant). 196 Fine-VF ..... 12 00@
194 Fine, 199 F + (Comic Books on cov.) .... 9.00@
194 **VG** 6.00
195 Fair 1.50
198 Fine+ (Giant) ... 22.00
198 VG + (Giant) ... 17 00
200 VF-NM (origin Retold) 75.00
200 **VF** (origin Retold) 60.00
200 Fine+ 40.00
201 VF-NM (Joker) ... 15.00
201 **VF** (Joker), 228 VF+ (Giant) ..... 12.00@
201 Fine +, 225 VF+ ..... 8 00@
202, 206, 221, 226 (All Fine) ..... 4.00@
202 Almost **VF**, 235 VF+ 6.00
205 Fine+, 207 Fine-VF, 212 Fine+, 214 Fine+, 230 Fine-VF, 236 **VF** ..... 5.00@
206 VG 2 50
206, 207, 214, 220, 224, 226. 229 231 (All **VF**) ..... 7.00@
213 Almost **VF** (Giant) 20.00
213 Fine (Giant) ... 15.00
215 VF-NM, 242 NM...8.50
230 Fine+, 240 Fine+, 246 Fine, 249 Fine, 252 Fine ..... 4 00@
230 VG + ... 3.00
237 VF **(Adams)**... 15.00
237 Fine-VF **(Adams)** 12.00
237 **VG+**, 246 VF-NM, 248 VF-NM ..... 8 00@
237 G-VG, 246 Fine + ... 4.50@
245 G-VG (Adams), 262 VG-FN (Giant) ..... 3.00@
246 **VG**, 247 **VG**, 250 **VG**, 252 **VG** ..... 2.50@
247 NM 9.00
248 **VF**, 250 VF, 252 **VF**, 253 VF+ (**Kaluta** cov.) ..... 7 00@
249 Fine-VF, 256 Fine-VF (Giant) ..... 5.00@
251 Fine (Joker; **Adams**) 12.00
251 Abt. **VG** 6.00
263, 266, 268, 269, 271, 273 277, 281 283 287 293 (All **VF**) ..... 4 00@
263, 271. 274. 276 278 (All Fine+) ..... 2 50@
264, 266, 272, 297 (All NM) 300 **VF** ..... 5.00@
264, 280, 281, 299 (All Fine-VF) ..... 3.00@
265, 267, 268, 270, 275, 278, 285, 288, 290, 295, 296, 298, 299 (All **VF**-NM) ..... 4.50@
269 VG-FN 1.50
272, 273, 276, 284, 289, 292 (All Fine) ..... 2 00@
286 NM, 294 NM (Joker) 60.00
291 **VF**, 294 VF-NM (Joker) ..... 4 00@
300 VF-NM 5.00
301, 302, 304, 307, 310, 317, 322, 323, 328, 350 (All **VF**) ..... 3.50@
302, 305, 312, 325, 333, 351 (All Fine-VF) ..... 2 50@
303 Fine 2.00
306, 309, 313, 314, 318-320, 327 329, 337-342, 345, 347 348, 350, 353 (All NM) 5.00
311, 315, 316, 321, 322, 324, 326 334 336 338, 339 343, 344 346, 349, 351. 352 (All VF NM) ..... 4 00@
354, 361 **(VF)** ..... 2 00@
355 358 (All VF-NM) ..... 2 50@
356, 357 360 362-365 367, 369, 370 (All NM) ..... 3 00@
366 NM (Joker) 7.50
368 NM (New Robin) ..5.00
371-374, 376-381, 383-393, 395, 396, 398, 399, 401, 403 (All NM) ..... 2 00@
382, 397 (VF NM), 411-416, 421-425 430 435, 437 441, 443-450 (All NM) ..... 1 50@
400 NM 10.00
404 NM, 442 NM ..5.00@
405-410, 429, 436 (1st) (All NM) ..... 2 50@
417-420 (All NM) .4 00@
426 NM 3 50
427 428 (NM) ..... 3.00@

BATMAN ANNUAL
1 Fine-VF 125.00
1 Abt VG 50.00
2 Abt VG 25 00
3 Fine 55.00
4 VG + ... 20.00
5 F-G 6 00
5 VG-FN 22.00
6 Almost **VF**. 35 00
8 NM, Special 1 VF-NM ..... 2.50@
9 VF-NM, 10 NM, 11 **VF**, 12 /19 (All NM) ..... 1.50@

BEWARE THE CREEPER
1 NM 35 00
1 VF 25.00
1 Fine-VF 17 00
1 Fine + ... 15 00
1 Fine 12 00
2 NM, 5 NM ..... 25 00@
2, 4, 5 (All VF-NM) ..20 00
2, 3, 4, 5 (All VF) .15.00@
3, 4, 6 (All Fine) ....9.00@
2, 3, 4 (All VG) ..... 6.00@
2 G-VG, 5 Abt. VG ..3.00@

BIG TOWN
46 Fine 12 00
46 VG 8 00

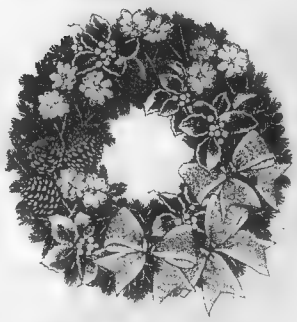
BLACKHAWK
111, 112 113 114, 117 (All Abt VG) ..... 15 00@
112 **VG** 22.00
116 G-VG 12.00
118 Abt VG (**Frazetta**) 18.00
118 G-VG (**Frazetta**) 15.00
120, 122, 125, 126 (Abt VG) 12.00
123 VG-FN 17.00
123 F-G, 124 G, tape ..... 5.00@
125, 126 (**VG**) ..... 13.50@
132, 136 (All G-VG) ..... 6.00@
135 Fair, 145 F-G 2 00@
139 Abt VG, 141 VG ..... 7 00@
139 G 4.50
141 G, 143 G, 144 G, 149 G, 150 G ..... 3.50@
144, 151, 153, 154 157 (All G-VG) ..... 4 50@
145, 149, 153 (All Abt VG) ..... 6 00@
147, 148, 152, 153, 157, 165 (All VG) ..... 7.00@
148 P-F 1.50
152, 153. 163, 166 (All VG-FN) ..... 8 00@
155 VG (Wedding) .. 8.00
158 Fine-VF, 159 Fine-VF ..... 15.00@
161 Fine 12 00
162 Fine+ ("Flying Buzz Saw") 13 50
162 VG-FN 9.00
164 VG-FN (origin)... 10.00
165 Fine-VF, 166 Fine-VF ..... 15 00@
167, 176, 179, 180 (All Fine+) ..... 5.00@
168, 171, 172, 173 (All **VG+**) ..... 3.00@
169, 172, 175, 176 (All **VG**) ..... 2.50@
170 Abt. VG 2 00
173, 175, 176 177 (All VG-FN) ..... 3.50@
174 VF. 1 staple loose 5.00
175. 177, 178 (All Fine) ..... 4.00@
175 G 2 00
177 Fine-VF 6 00
177 G-VG 2 50
179 **VF** 7 50
181, 182, 183, 184, 185, 186, 187 188. 190 (All VG-FN) ..... 3.50@
181, 182 (**VG**) ..... 2.50@
186, 187 G ..... 1 50@
188, 189, 190 (All G-VG) ..... 2.00@
189 VF 7.00
189 Fine 4.00
190 Fine+ 5.00
193 VG-FN 2 50
193, 195, 196, 199, 202, 205. 206. 210 (All Fine) ..... 3.00@
193, 194, 195 201 202 (All G VG) ..... 1.50@
196, 197, 201, 204 (All VG) ..... 2.00@
197 Fine-VF 4.50
198 Fine+ (origin). 4.00
198 VG-FN. 200 VG2 50@
198 G-VG 200 G-VG ..... 2.00@
200 Fine-VF 4.00
202 Fine-VF 4.00
203 VG-FN (origin Chop Chop) 3 00
203 VG 2 00
204 VF, 206 VF. 207 VF 208 VF 5.00
211, 213, 217, 218 220 222 223 225 227 232 233 234, 236 238 239, 241, 243 (All VF) 3.00@
212. 213. 220 (All VG) ..... 1.50@
214, 215, 216, 219 221, 222 224 225 229, 230. 237, 239. 242 (All Fine) ..... 2.00@
226. 232. 240 (All VF-NM ..... 4.00@
228 Fine-VF (Batman, Flash, G.L., etc.) 5.00
235 NM, 241 NM, 242 NM ..... 4 50@
244 VF-NM 3.00
244 VF 1 50
245 247 (All VF-NM) ..... 1.50@

BLACK MAGIC (1973)
1 VG 1.50
1 **VF**, 3 **VF**, 4 Fine-VF ..... 2 00@

BOMBA
1 VF 10.00
1 Fine-VF 7.50
1 Fine+ ..... Call
1 VF+ 4.00
2, 4, 6, 7 (All VF-NM) ..... 6.50@
2, 3, 4, 7 (All VF) ..5.00@
2, 3, 5, 6, 7 (Fine) ..... 3.50@
6 NM 7.50

BOY COMMANDOS (1973)
1 **VF** 2 50
1 2 (Fine-VF) ..... 2 00@

BRAVE AND THE BOLD
25 **VG** (1st Suicide Sq.) 50.00
26 **VG** 40 00
26 Abt. **VG** 30.00
27 G-VG 25.00
29 VG (J.L.A.) 200 00
29 Abt VG (J.L.A.). 150 00
30 G-VG (J.L.A.) 100 00
31 VG (Cave Carson) 41 VG-FN (Cave Car.) 44 VG-FN (Hawk.) ..... 45 00@
32 VG-FN. 33 **VG**, 36 **VG** ..... 30 00@
33 F-G, 37 F-G 10.00
34 VG-FN Subscription Crease (1st Sil. Age Hawkman) 150 00
35 G, 39 VG-FN (Suic. Sq.), 42 Abt. **VG** (Hawkman) ..... 35.00@
36 G-VG, 2/3 spine taped, 40 VG (C. Car.) 20.00@
38 VG + (Suic Sq.), 40 **VG+** (Cave Carr.) 25 00
42 **VG** (Hawkman) ... 40.00
42 Abt. G 18.00
43 Fine+ (Hawk. origin) 75.00
43 G-VG (Hawk. orig.), 52 VG+ (War ish) 25.00@
44 Fine+ (Hawkman) 65.00
45 Fair, 46 F-G, 49 Fair, 58 Fair ..... 3.00@
47 G-VG (Str. Sports) 55 **VG** (Metal Men) .. 7.00@
48 Fine (Str. Sports), 58 Fine (Met.), 62 **VG** (Star & Bl. Can.) 15.00
51 Fine (Aqua. & Hawk.) 50.00
53 Abt. VG (Flash, **Toth**) 61 G+ ..... 8.00@
54 Fine (origin Teen Titans) 75 00
54 Abt VG (origin Teen Titans) 35 00
55 VG 7.00
55 Abt VG, 65 Fine, 69 VG, 76 Abt VG, 89 VG-FN ..... 5.00@
57 Fine + (origin Metamorpho) 45.00
56 Fine (Fl. & Manhun.), 58 VG (Met.) 61 G-VG ..... 10.00@
57 VG+ (Origin Metamor) 22 00
58 VG-FN 12.00
59 G, 60 G+ (T.Tit.), 61 G-VG, ST, 69 Fine, 70 VG-FN (Bat. & Hawk.), 80 VG-FN (**Adams**) ..... 6.00@
60 F-G (T. Tit.) 65 VG-FN 67 G-VG, 70 **VG**, 79 G-VG (**Adams**) ..... 4 00@
60 VG (T. Tit), 61 Abt VG (Starman), 72 **VF** (Spectre) ..... 12.00@
61 VG + (origin Starman), 64 Fine-VF (Bat. vs. Eclipso) ..... 18 00@
62 Almost Fine (Starman & Bl Canary) 20 00
63 Fine (Supergirl/ Won. Wom.) 67 Fine (Bat & Fl.), 67 Abt **VG** 8 00@
64 VG-FN (Bat vs Ec.), 67 Fine+ 68 **VG** (Bat & Fl.), 73 **VF** (Aqua & Atom) ..... 10 00@
65 Abt VG 74 G + ... 2 00
65 **VG+**, 66 **VG**, 69 Abt. VG, 71 G-VG, 74 Abt VG, 75 G VG 81 G (**Adams**) ..... 3 00@
68 Fine (Joker) 15 00
68 **VG**, 69 Fine+ (Bat & G.L.), 71 Fine+ (Bat & G.A.), 73 Fine-VF, 74 Fine VF (Bat.) 76 Fine-VF (plas.) ..... 8.00@
69 VG-FN, 70 VG + 77 VG FN ..... 5.00@
74 Almost Fine 75 Fine (Spectre), 76 Fine, 79 VG (**Adams**), 83 **VG** (**Adams**) ..... 6 00@
81 Fine-VF (**Adams**), 89 VF-NM (Bat & Ph Str). 93 Fine-VF (**Adams**) ..... 12 00@
81 **VG** (Adams) 83 Abt **VG**, 85 VG (Adams) 89 VG-FN (Ph str.) ..... 5 00@
82 Abt. VG (**Adams**) 90 VG + ... 4 00@
83 Fine-VF (**Adams**) 84 **VF** (**Adams**), 86 **VF** (Adams Deadman) .... 17.00@
85 **VG+** (**Adams** Gr. Arrow), 90 Fine-VF, 91 Fine-VF (Bl Canary). 92 Fine-VF (Adam Strange) ..... 9 00@
86 VG-FN (**Adams**) 90 **VF** (Adam Strange) 91 **VF**, 92 **VF** ..... 9.00@
87 **VF** (Bat. & W. Wom.) 89 **VF+** ..... 10.00@
88 Fine, 91 Fine, 92 Fine+, 95 **VF** ..... 6.00@
90 G-VG, 101 Fine + 103 Fine-VF ..... 2.00@
91 VG, 92 VG, 101 **VF**, 103 **VF**, 105 **VF**, 106 **VF**, 107 **VF**, 108 **VF**, 111 Fine (Joker) ..... 3 00@
94 Fine+, 95 Fine-VF, 97 Fine-VF, 111 Fine+ (Joker) ..... 4 00@
96 **VF** (Sgt Rock) . 8 00
97 **VF**, 98 **VF** ..... 5 00@
100 Fine (**Adams**) 10 00
104, 105 109 (All Fine). 121 Fine +, 122 Fine +, 125 Fine 128 VG FN ..... 1 50@
107, 109 110. 200 (All VF-NM) ..... 4.00@
108, 110 (NM) ..... 4.50@
108 Fine-VF 111 VG + (Joker), 116 **VG**, 119 Fine-VF 120 **VF** (Giant), 121 **VF**, 124 Fine VF 125 Fine-VF. 186 VF-NM ..... 2.00@
111 VF-NM (Joker) 6.00
112 Fine+ (Giant) 119 VF-NM. 120 VF-NM, 122 VF-NM ..... 3 00@
118 Fine VF (Joker).. 4.00
147 148, 161, 162, 176, 178 179, 189, 190, 199 (All NM) 2.50
188 VF 1.50
BROTHER POWER THE GEEK
1 VF 15 00
1 Fine-VF 12.00
1 G-VG 4



Cards & Games

Details on the listed material were provided by the sources cited — some of which manufacture the items, some of which sell direct to customers.

Cards

Potomac Distribution

• The Tick, 8-card packs, $2.50. 48-pack box, $38.

• Batman and Robin, 8-card packs, 36-pack boxes, $19.

• *Bloom County / Outland* by Berke Breathed, 7-card packs, 36-pack box, $29.

• Bone II Chromium, 7-card packs, 36-pack box, $19.

• Conan: Marvel Years, 7-card packs, 36-pack box, $29.

• DC Legends: Power Chrome, 9-card packs, 36-pack box, $27.

• Kirby, Jack (Comic Images), 10-card packs, 48-pack box, $18.

• Marvel Premium QFX Series, 5-card pack, $1.99. 24-pack box, $36.

• *Spawn* (movie), 8-card packs, $1.79. 36-pack box, $48.

• Spider-Man Ultra '97, 8-card pack, $1.99. 24-pack box, $36.

• *X-Files*: Season III, 8-card packs, 36-pack box, $28.

Potomac Distribution, 8480-D Tyco Rd., Vienna, VA 22182 (703) 883-3999, fax (703) 883-3997.

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Games

The Armory

This games distributor also manufactures: dice and dice organizers; paints, brushes, and painting guides; figure cases, glass stones, miniatures, hex mats and paper, hobby tools, poker chips, pre-printed game certificates, trading-card game accessories, pouches, and more.

The Armory Corporate Headquarters, 1101 Greenwood Rd., Baltimore, MD 21208 (800) NOW-GAME, West Coast Headquarters, 1839 Deming Way, Sparks, NV 89431 (800) BIG-DICE.

❄

Decipher/Coin Builders

• *How to Host a Murder* — The murder-mystery game is designed to keep party-goers guessing for hours. In each self-contained episode, the layers of a complex murder are peeled away, as participants assume the roles of the suspects. Clues guide them toward sniffing out the culprit in their midst. No one, not even the host of the party, knows who that is until the end of the game.

• *How to Host a Teen Mystery* — The game is specially designed for players age 12 to 17 and encourages kids to party hearty with the same puzzling situations and characters that work with *How to Host a Murder*. Each of these mystery games sharpens the problem-solving abilities of young players within a framework of convivial competition, leading to a surprise solution. In the box is everything needed to have a mystery party.

• "Easy to learn but tricky to master," *Pente* is based on a centuries-old gaming concept that has been modernized by simplifying the rules, speeding up the game play, and accommodating up to six players. The game contains playing stones of teal and amber and is packaged and in a tube. It is a time-tested puzzler that has earned itself a place in *Games* magazine's Hall of Fame.

• *Scratchees* are Decipher's scratch-and-win games for children 7 years and up. Each Scratchees packet contains three separate game cards, Dr. Scratchov scratcher, and the chance to win gifts. The company said it's perfect for rainy days, school recesses, family trips, birthday parties, and more.

Decipher/Coin Builders, Konrad Plaza, 8709 W. Ogden Ave., Lyons, IL (708) 442-7200.

❄

Five Rings Publishing Group

• *Scorpion Clan Coup* Episodes 1-3, $2.49 per pack: These expansion sets for the *Legend of the Five Rings* collectible card game detail the first new story arc since the *Time of the Void* release wrapped up the Saga of the Clan War arc in August. It focuses on the "prequel" to the Clan Wars: The Scorpion Clan attempt to thwart the prophecies of Uikku and gain control of the Imperial Throne of Rokugan.

In Episode 2, after seizing control of the Imperial Palace, the Scorpion Clan attempts to capture the young Hantei Prince, last heir to the Emerald Throne of Rokugan. But the young Emperor-apparent is still supported by the loyal Lion Clan members within the Imperial palace and remains at large.

In Episode 3, the armies loyal to the Emperor mass outside the walls of the Imperial Capital preparing to strike at the heart of the treacherous armies of the Scorpion clan within. The only wild card in this battle is the huge Crab Clan army marching from the south. Will they stand against the Scorpion, or has Bayushi Shoju turned the Great Bear to his side with promises of power?

• *Rage: Snake Eyes,* Episodes 1-3, $2.49 per pack, ships in December. *Rage* is back in a new form, produced under license from White Wolf Publishing by Five Rings Publishing Group. The first part of the *Rage: Snake Eyes* storyline takes place in modern-day Las Vegas, where something is amiss. An ancient evil is returning, playing werewolf against werewolf in its rise to power. More and more Tribes are brought into the conflict as an ancient Wyrm creature struggles to free itself from a century's captivity under the Southwestern Desert. This episode introduces two new Tribe decks.

Episode 3 of *Snake Eyes* sets the stage for a special "flashback" in the next three episodes. The key to victory in the present lies in the past — *way* in the past. As the Garou begin to fight more among themselves than against the Wyrm, things start to look bleak for the defenders of Gaia. The new *Rage* is somewhat compatible with the original *Rage*, but be aware that only some cards will transfer seamlessly and that *Rage: Snake Eyes* will feature a new rules set.

Five Rings Publishing Group (888) 45RINGS.

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Gold Rush Games

Usagi Yojimbo comes from Usagi Studios and the Fuzion Labs Group. You've read his adventures. Now you can play them in this new role-playing game. All your favorite characters are here, including Zato Ino, Gennosuke, Kitsune, Tomoe Ame, Spot, and Miyamoto Usagi himself.

Gold Rush Games, P.O. Box 2531, Elk Grove, CA 95759.

❄

Koplow Games

The company supplies dice, dice, and more dice, from four-sided to 30-sided, in a range of sizes, colors, and materials. It also manufactures dice bags, dice games, game pawns, and other supplies.

Koplow Games (800) 899-0711

❄

Precedence

• *Babylon 5* is from Warner Bros. Game Design Inc. The tumultuous battles and alliances that have held a television audience captive for five seasons are now part of a role-playing card game. Be an ambassador of the Centauri Republic or a Warlord from the Narn Regime. Plant a spy within the ranks of the Earth Alliance or seek peace as a member of the Minbari Federation. Premiere Edition Bonus: Find one of approximately 300 personally autographed Delenn cards, signed by Mira Furlan, placed randomly within packs and boxes.

• *Railroad Dynasty.* It's gold spikes and steam engines, steel tracks and swinging sledges — this rummy-style card game lets you become a railroad baron building American history. This self-contained card game requires no ex-

Cards

For the first four years of the ***CBG Holiday Supplement***, we didn't even have a department for entertainment cards. There were some trading cards with comics overtones, but they really played little part in the ongoing world of comic books.

In the past few years, however, card collecting has become more of an element in our field — and you may find them appealing as gifts in several ways: You may find comics cards you want to give to comics collectors — and you may find comics cards you want to give to *card* collectors. You might even find cards you want to give to game players and art lovers.

Non-sports cards have become a major element in many card and comics shops. Hardly a comics-company "event" goes by without a related card series being released. Occassionally these card sets can give away key plot elements, since they ship at the same time as the series itself. On the flip side, however, the cards can enhance the comics series they're promoting, as was the case with the Amalgam-based sets released last year.

There are card sets devoted to one character or work by one creator. Various printing techniques involving chromium, holograms, foil, and even scratch-'n'-sniff chemicals have been used to enhance sets.

If your intended recipient likes work by certain artists, 21st Century Archives regularly releases sets of approximately 50 cards in their own box collecting work by artists ranging from Vargas to J.C. Leyendecker. Comic Images also releases card series featuring work by various fantasy artists such as Boris Vallejo, Julie Bell, Olivia, and J. Michael Linsner, however, these do require opening individual packs and assembling sets from the cards.

Many retailers do offer complete sets, but keep in mind that the cost includes the retailer's time spent building the set, including obtaining the chase cards. This pursuit could be fun for the recipient but, again, it's a matter of individual taste. The frustration of opening an entire box of cards only to find that one is short one card of completing a set cannot be overstated. Fortunately, Comic Images' collation is such that, on the average, two complete sets of the main cards, but not the chase cards, can be completed. Other companies have also addressed this problem over the past couple of years by offering mail-in trading deals where customers can trade duplicate cards for the card or cards they need to complete a set.

On the gaming front, trading-card games have been hotly collected for the past few years, since the introduction of *Magic: The Gathering*. In addition to playing the game, some collectors have attempted to assemble sets of all the cards in a given expansion. This has been complicated by the addition of multiple pieces of art for the same card in later expansions.

Other games in which sales of singles for the art have been high include: *Middle-earth: The Wizards, Rage, Star Trek: The Next Generation,* and *Star Wars.*

Finally, don't forget to include collecting supplies in your list of potential gifts for the card collector. Storage boxes are a must, since the little piles of cards don't stack well above a certain height. Archival plastic sleeves and pages allow collectors to handle their cards without the fear of damage, while three-ring binders allow them to collate the pages containing their favorite sets.

pansion sets or subsets.

Precedence Publishing, 2161 E. University Ave., #102, Tempe, AZ 85281 (602) 894-1812, fax (602) 894-2028.

❋

Ral Partha

Ral Partha has crafted gaming miniatures for 18 years, and the company said its creations are synonymous with fantasy role-playing games. It provides figures of elves, warriors, dragons, wizards, trolls, gnomes, druids, and demons for play or display — or both.

Ral Partha Enterprises Inc., 5938 Carthage Court, Cincinnati, OH 45212 (800) 543-0272 or (513) 631-7335, fax (513) 631-0028.

❋

West End

Men in Black from West End Games and Columbia Pictures Industries. You're part of the quasi-governmental organization known only as Men in Black — elite cops policing and patroling the 1500 aliens living among the people of Earth. Anonymity is your name. Silence is your native tongue. You are above the system, over it, beyond it. Can you handle the truth? More importantly, can you handle an Arquillian Negasonic Destructor Ray? You can? Good! We've got a crazy Baltian loose in Manhattan. Take care of it. And remember: No Earthlings must know!

West End Games, (717) 253-6990 ext. 76.

Games

Many comics shops also carry a selection of games. Even if the person on your list is not a gamer, there are still plenty of comics-related games which may appeal to his or her tastes.

• *Sergio Aragonés Groo: The Game* is a new card and dice game for "kids of all ages above 10" from ***Archangel Entertainment***. The basic game, for two to four players, lasts an average of 30 to 40 minutes. Players compete to build towns and recruit armies, while trying to keep Groo from visiting. The $15.95 basic game contains seven dice, 60 cards, and a rule book. A $7.95, 55-card expansion deck adds more possibilities to the game and allows an additional two players to participate. All card and dice art is by Aragonés.

• ***Decipher*** is the manufacturer of the *Star Wars* and *Star Trek: The Next Generation* trading-card games, as well as two *Next Generation* interactive VCR boardgames.

• ***Fantasy Games Unlimited*** is currently handling the venerable super-hero role-playing game *Villains & Vigilantes*.

• ***Five Rings Publishing*** has a *Star Trek: The Next Generation* customizable dice game, which simulates starship combat in the *Next Generation* universe. Players can command a Borg Sphere or the *Enterprise*.

• ***Fleer/Skybox's*** *OverPower* trading-card game began with a Marvel super-hero focus but added DC heroes in a later release. In November, the release of Image OverPower booster packs will add Spawn, Gen[13], Witchblade, Savage Dragon, and other popular Image heroes to the mix. The 15-card boosters retail for $2.95.

Another trading-card game from Fleer/Skybox is based on the classic *Star Trek* TV show.

• ***Inner City Games*** offers role-playing games more accessible to younger players with its *Fuzzy Heroes* system, which uses stuffed animals as characters. The *Fuzzy Sooper Heroes* supplement allows kids and adults to play out super-heroic adventures.

• ***Palladium*** has released several comics and anime-oriented role-playing games: *Teenage Mutant Ninja Turtles and Other Strangeness*, *Robotech*, and *Macross II*, and *Heroes Unlimited*, a "generic" super-hero role-playing game, not based on any particular comics.

• *Ani-Mayhem* is an anime-based trading-card game from ***Pioneer***.

• ***R. Talsorian*** has released an updated edition of *Champions*, another "generic" super-hero role-playing game, as well as role-playing games based on the anime series *Bubblegum Crisis* and *Armored Trooper Votoms*.

• ***Slag-Blah Entertainment*** has a trading-card game based on Phil Foglio's adult comic book *Xxxenophile*.

• ***Steve Jackson Games'*** *GURPS* role-playing game has a special super-hero supplement, *GURPS Supers*.

• *Marvel Super Dice* is a brand-new customizable dice game from ***TSR*** scheduled to make its debut in October. The basic game contains 16 dice, game tiles, rules for two- and three-player games, and quick reference cards, everything a single player needs to begin. The retail price is $14.95, and supplementary releases are scheduled to follow next year.

• ***U.S. Playing Card*** offers the *X-Files* trading-card game.

• ***West End Games*** has produced a variety of role-playing games with comics and film tie-ins. Best known for its *Star Wars* role-playing and miniatures games (which includes role-playing supplements based on some of Dark Horse's comics), West End has also released games based on Indiana Jones, *Tank Girl*, and, most recently, *Men in Black*.

• ***Wildstorm Studios*** has its own super-hero trading-card game, *Wildstorms*.

• ***Wizards of the Coast's*** comics-inspired game *Dilbert: Corporate Shuffle* is a quick-playing card game, averaging 15 minutes, for ages 10 and up. Four to six players compete to climb the corporate ladder by getting rid of their cards as fast as they can. Each of the 60 game cards features color art from the *Dilbert* newspaper strip, and the game retails for $11.95.

Comics on games

In addition to games based on comics, there are several popular gaming comic strips that have been collected and published in comics form.

• *Knights of the Dinner Table* from Kenzer & Co. chronicles the role-playing misadventures of the Knights of the Dinner Table role-playing club (membership: five). Diamond recently picked up distribution on this series, so comics shops should be able to get them.

• *What's New*, a two-issue collection of the Phil Foglio strips which originally appeared in TSR's *Dragon* magazine, was published by Palliard Press. Comics-store owners should be able to order them; otherwise, copies are available from Studio Foglio, 6201 15th Ave. NW #G906, Seattle, WA 98107.

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Ask Mr. SILVER AGE
JUMPING JETS!
IF WE METAL MEN FAIL–THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING–ERASED!
by Craig Shutt

The 1997 Mr. Silver Age Trivia Challenge

Dear Mr. Silver Age:

I hear a team of fans challenged a team of pros to a Silver Age trivia contest at this year's Chicago Comicon! How'd they do?

— Edward N., Gotham City

Mr. Silver Age says: You heard right, Ed. For the second consecutive year, a team of pros battled a team of fans to determine who knew the most Silver Age trivia. I again served as moderator and originator of the questions. And, once again, the final outcome wasn't even close. Now here's your chance to see how you would have stacked up against them.

Kurt Busiek, Tony Isabella, Dan Mishkin, and Mark Waid returned to defend their championship as the Deathless Pros. (Get it? Don't blame me; Busiek named them.)

The fan team included returnees Mike Chary and Sidne Gail Ward along with newcomers Matt Holmes and Todd Allen. As happened last year, the pros stomped the fans big-time, winning **850** to **100**. Yikes.

But losing this match is no embarrassment. Waid makes a strong case for being DC Comics Geek #1, while Busiek is pretty unbeatable on Marvel's history. Throw in Isabella, allegedly America's most-beloved comics writer and columnist, plus long-time fan Mishkin, and you've got a tough Silver Age team. Besides, these guys are used to being in front of a crowd and thinking on their feet.

Here's how the game worked: A toss-up question in an announced category was asked of both teams, and the first person to ring in got to answer it individually. A correct answer won that person's team the right to answer the first of three *more* questions of (allegedly) increasing difficulty and point value in the same category. The toss-ups tended to be relatively easy to ensure someone could get them — speed was more critical on those than knowing really arcane knowledge. Some of the latter questions were complicated, because the panelists could confer.

If the toss-up was answered incorrectly, the other team's individuals had a chance to answer. If a team question was answered incorrectly, the other team got to answer. If they got it right, they had first dibs on the next question in the category.

As always in a contest like this, knowing the answer is only one part of winning; you also have to know it fast and ring in before anyone else (or convince your teammates you know what you're talking about). In addition, keep in mind Mr. Silver Age's credo: They're easy if you know 'em and they're hard if you don't.

With that in mind, let's see how you measure up. The Toss-up question is open to anyone and is worth 10 points; team questions are worth 10 times the listed numeral (e.g., 2. = a 20-point question). Answers are provided at the end.

Good luck!

POINT VALUES

The **Toss-up** question is open to anyone and is worth **10** points.

Question 1 in each category is worth **10** points.

Question 2 in each category is worth **20** points.

Question 3 in each category is worth **30** points.

Lightning round questions are worth **20** points each.

Real names

TOSS-UP: What's the real name of the Composite Superman?

1. What's the real name of Poison Ivy?
2. What's the real name of The Trapster?
3. What's the real name of Mr. Hyde?

*This villain started out as Paste-Pot Pete, so his first name is probably not hard to guess. But was was the real **full** name of The Trapster?*

Famous firsts

TOSS-UP: Who was the first villain fought by The Flash?

1. Who was the first villain to learn the identity of Iron Man?
2. Who was the first person whose body was inhabited by Boston Brand?
3. Who was the first Metal Man ever created by Doc Magnus?

*We all know Boston Brand first became Deadman in **Strange Adventures** #205 (Oct 67). The question we want answered is: Whose body did he first inhabit after he died? The pros knew.*

Heroic teammates

Rip Hunter... TIME MASTER
WHO IS THE BEAUTIFUL "STOWAWAY from ??? A.D.?"
THANKS TO ROBIN HOOD'S DIZZY GIRLFRIEND HERE, WE EITHER TURN BANDITS— OR GET KILLED!

TOSS-UP: Who was the fourth person to join the already-formed JLA?

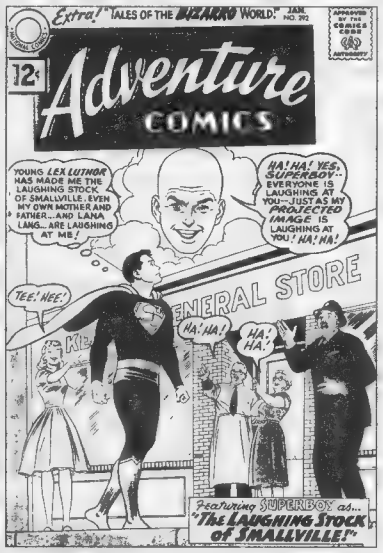
1. Name the members of Rip Hunter's Time Masters.
2. Name any three founding members of the Mystery Analysts Club besides Batman.
3. Name any two members of the Maniaks. Their nicknames will do.

Waid's flash-card strategy for memorizing all the goofy DC teams through the Silver Age paid off when he quickly named all the members of Rip Hunter time-traveling group, some of whom are shown here in #22 (Sep-Oct 64). Can you do it, too?

Relatives

TOSS-UP: Which Legionnaire has a twin brother?

1. What is the name of Lana Lang's uncle?
2. What is the name of Nick Fury's sister?
3. What are the names of Professor X's real parents?


Extra! "TALES OF THE BIZARRO WORLD!"
12¢
Adventure COMICS
YOUNG LEX LUTHOR HAS MADE ME THE LAUGHING STOCK OF SMALLVILLE. EVEN MY OWN MOTHER AND FATHER... AND LANA LANG... ARE LAUGHING AT ME!
HA! HA! YES, SUPERBOY... EVERYONE IS LAUGHING AT YOU—JUST AS MY PROJECTED IMAGE IS LAUGHING AT YOU! HA! HA!
TEE! HEE!
GENERAL STORE
HA! HA!
HA! HA!
featuring SUPERBOY as... "The LAUGHING STOCK of SMALLVILLE!"

*Sure, Lana Lang is guffawing at Superboy on the cover of **Adventure Comics** #292 (Jan 62), but she wouldn't be laughing so hard if she stopped to think about whom she was related to. Who was Lana's uncle? (Ward and Waid both knew this one; Waid was faster.)*

*"Hey, Cap!" Nick Fury told his sparring partner in **Strange Tales** #159 (Aug 67). "If you ever get tired of dating Agent 13, my sister's available! And she's about your age, too!" What was the name of Nick Fury's sister?*

Famous first words

(The first lines ever spoken by this character)

TOSS-UP: "It all seemed so strange, Professor, and so mysterious. I was to tell no one but my parents that I'm coming here. And you didn't describe the course of study."

1. "The lady has a name, Flash!"
2. "My magnetic eyes will slow down that criminal getaway rocket!"
3. "A few seconds more, and we'll know whether we have succeeded or not!"

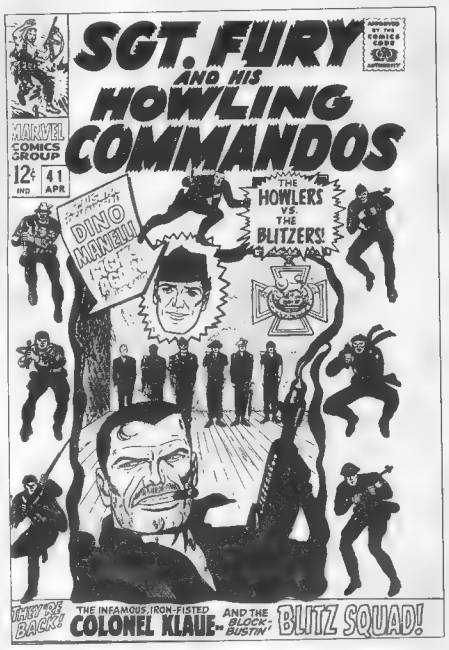
Evil groups

TOSS-UP: Name the members of the Fatal Five.

1. Name the five members of the dreaded Daredevil-hating Organization.

2. Name the three original members of Batroc's Brigade.

3. Give me the first name of any four members of Sgt. Fury's nemesis, the Blitzkrieg Squad.


SGT. FURY AND HIS HOWLING COMMANDOS
MARVEL COMICS GROUP
12¢ IND 41 APR
DINO MANIA!!
THE HOWLERS VS. THE BLITZERS!
THEY'RE BACK!
THE INFAMOUS IRON-FISTED COLONEL KLAUE AND THE BLOCK-BUSTIN' BLITZ SQUAD!

*Oooh, such a toughie! The Pros only named two members of The Blitzkrieg Squad (by guessing random German names), while the Fans didn't even come that close. Can you give the first names of **any** four of the Fury-hating guys from **Sgt. Fury** #41 (Apr 67)?*

*Daredevil took on only Spidey in this epic battle from **Daredevil** #16 (May 66), but when he battled the dreaded Organization, he had to fight five guys at once! Who were the members of that group? The pros knew after the fans bobbled the ball.*

Story titles

THE WORLD'S GREATEST COMIC MAGAZINE!
Fantastic Four
THIS IS IT! THE SPECTACULAR LONG-AWAITED 100TH ANNIVERSARY ISSUE!
MARVEL COMICS GROUP

TOSS-UP: What was the name of the story in which Alfred died?

1. What was the name of the story in which The Atom joined the JLA?

2. What was the name of the story in *Fantastic Four* #100?

3. What was the name of the story in which Daredevil revealed his secret identity to Karen Page?

*Mr. Silver Age had set the cut-off for material at **Fantastic Four** #102, Kirby's last issue in continuity. So, to cover the full allotment, I asked a real toughie: What was the title of **FF** #100?*

More famous first words

(The first lines ever spoken by this character)

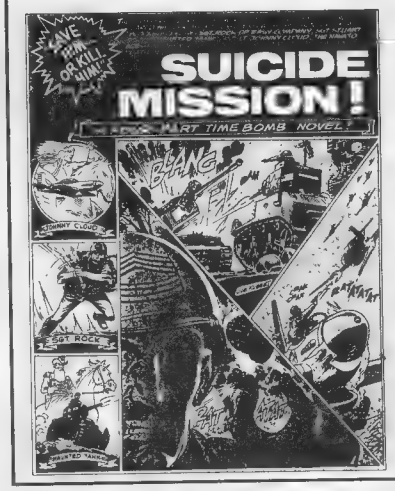
TOSS-UP: "This pilot trainer wasn't meant to fly, it has no wings! But something, some incredible force, is flying me in it."

1. "No! No! Take the fish away! Take them away! They'll kill me!"

2. "So it has happened at last! I must be true to my vow."

3. "If the Destructo beam from The Eternal's spaceship hits us — we're done for!"

War is hell



TOSS-UP: What was unusual about Captain Storm?

1. Who was the orderly to Hans Von Hammer?

2. Who was the black guy in Easy Co.?

3. Where did Sgt. Fury go on his very first mission?

*Sgt. Rock didn't get to take Easy Co. with him when he teamed with two other Battle Stars in **Brave and the Bold** #52 (Feb-Mar 64). If he had, maybe this cover would have included the black member of Easy. What was his name?*

Lost loves

TOSS-UP: What was the name of the high-school sweetheart of Barry Allen?

1. What name did Superman use when he was courting Sally Selwyn?

2. Natasha left Hawkeye and went undercover for S.H.I.E.L.D. to sabotage what device?

3. Who killed Tony Stark's sweetie, Janice Cord?

*"It's times like this," the Scarlet Speedster thought on the cover of **Flash** #142 (Feb 64), "when I wish I'd settled down with my high-school sweetheart and never gone near a chem lab! What was her name again?"*

*Fortunately, The Night Phantom didn't kill Janice Cord in **Iron Man** #14 (June 69). Unfortunately, someone else did the job a few issues later. Who killed Tony's honey?*

Future heroes, heroes of the future

TOSS-UP: What was the name of the secretary to Star Hawkins?

1. Where did Tommy Tomorrow go to school?

2. What was the name of Space Ranger's girlfriend?

3. Name the members of The Star Rovers.

*Space Ranger, seen here in **Tales of the Unexpected** #59 (Mar 61), was really Rick Starr. But what was his girlfriend's name? By the way, start thinking of the name of that little pink sidekick, too.*

Team-ups

BRAVE AND BOLD
12
STARMAN and BLACK CANARY
THE SENSATIONAL REVIVAL OF TWO SUPER-STARS FROM THE
A BOOK-LENGTH BLOCKBUSTER TEAMING UP THE ASTRAL AVENGER AND BLONDE BOMBSHELL IN A BATTLE royal AGAINST THE VILLAINOUS MIST-
SPECIAL FEATURE!
ORIGINS OF STARMAN and BLACK CANARY!

TOSS-UP: Who teamed in the first *Brave and the Bold* super-hero team-up, in issue #50?

1. What three Golden Age heroes teamed in *Showcase* to battle Solomon Grundy?
2. When Spider-Man tried to join The Avengers in *Spider-Man Special* #3, who did he have to fight as his initiation?
3. When the JLA and JSA teamed to fight Earth-Three's Crime Syndicate, what code word defeated them?

*The same year that Starman and Black Canary teamed up in **Brave and the Bold** #61 (Aug-Sep 65), three other Golden Age greats teamed in **Showcase** to battle Solomon Grundy. Who were they?*

More famous firsts

TOSS-UP: What comic book presented the first Imaginary Story?

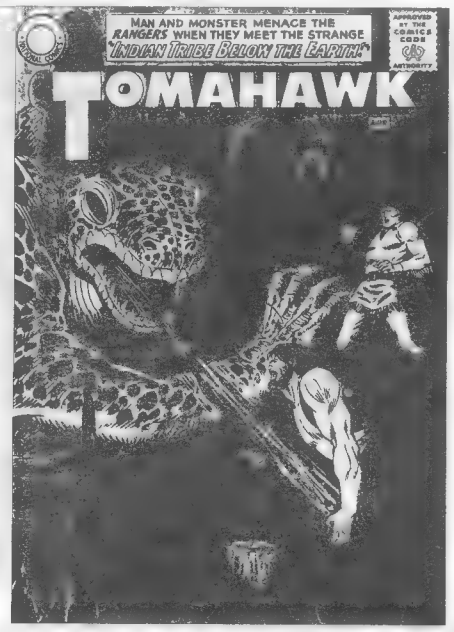
1. Who was Spider-Man fighting the first time Aunt May was ever hospitalized?
2. Where did Captain America confront the very first Sleeper?
3. Who was the JLA fighting when they first revealed their identities to each other?

*Those darn Sleepers were a real pain in Cap's neck, as literally seen here in **Captain America** #102 (Jun 68). Where did Cap meet the very first Sleeper?*

Letters columns

TOSS-UP: What was the letters column in *Uncanny X-Men*?

1. What was the name of the letters column in Marvel's *Captain Marvel*?
2. What was the name of the letters column in *The Secret Six*?
3. What was the name of the letters column in *Tomahawk*?



*To survive in the category of Letters Column Names, you have to have read the real deals, not reprints. What was the name of the column in **Captain Marvel**? Hint: It was not "Let's Rap with Cap!" That was in another comic.*

*Not even Tony Isabella, who had some letters printed in the mag, could remember the first name for the letters column in **Tomahawk**.*

Can you?

Imps

10¢
WORLD'S FINEST
COMICS
PERIL LOOMS FOR SUPERMAN! BATMAN and ROBIN WHEN... "BAT-MITE MEETS Mr. MXYZPTLK"
OH, NO! IT'S THAT MISCHIEVOUS IMP--- BAT-MITE!
AND THAT PESKY PIXIE FROM THE 5TH DIMENSION- Mr. MXYZPTLK!

TOSS-UP: What is the name of the imp who bedevils Aquaman?

1. What was the first thing The Impossible Man turned into?
2. What was Superboy doing the first time Mr. Mxyzptlk saw him?
3. What was the first trick Bat-Mite pulled on Batman?

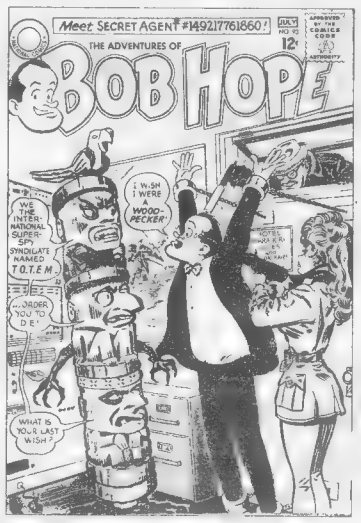
*You gotta love those imps — at least, **somebody** must have, because there sure were enough of them! Superman and Batman had the most famous ones, but there was one who bedeviled Aquaman, too.*

What was his name?

Sidekicks

TOSS-UP: What was the name of the sidekick to The Martian Manhunter?

1. What was the name of the sidekick to Space Ranger?
2. What was the name of the canine sidekick to Bob Hope?
3. What was the name of the sidekick to the Silver Age Plastic Man?


Meet SECRET AGENT #1492177618607
THE ADVENTURES OF
BOB HOPE
I WISH I WERE A WOODPECKER
WE THE INTERNATIONAL SUPER-SPY SYNDICATE NAMED T.O.T.E.M. ...ORDER YOU TO DIE!
WHAT IS YOUR LAST WISH?

*Fortunately for Bob, he had a dashing sidekick who could save him from this dire predicament in **Adventures of Bob Hope** #93 (Jun-Jul 65). What was his sidekick's name?*

NEW! The FUNTASTIC
PLASTIC MAN
HAVE WE GOT AN ORIGIN STORY FOR YOU! HECK, NO—WE'VE GOT 3 OF THEM, AND ONE'S GOOBER THAN THE NEXT, IN... "The MANY LIVES of PLASTIC MAN!"
OUTTA MY WAY, CORK! NOBODY STOPS THE SPIDER!

Woozy Winks didn't make the cut for the Silver Age team, so Plastic Man had to find a new helper for his 1960s run. What was the name of Plas' new sidekick?

Real names

TOSS-UP: What are the real names of Sandra and Magi?

1. What is the real name of The Master Planner?
2. What is the real name of Jimmy Olsen's girlfriend, the Girl with The Green Hair?
3. What is the real name of The Living Monolith?

*Mr. Silver Age was ashamed of including a question on this obscure, eight-page cover story from **Superman's Pal Jimmy Olsen** #51 (Mar 61), but, of course, Waid knew the answer. What's the **real** name of the Girl with Green Hair?*

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More relatives

TOSS-UP: Which relative of the real deal is thought by some to be Green Lantern?

1. What is the name of Hawkeye's brother?
2. What is the name of the kid brother to the Challengers' Red Ryan?
3. What is the name of either of Lori Lemaris' two younger sisters?

"Some days," the Emerald Gladiator mused on the cover to ***Green Lantern*** *#23 (Sep 63), "I almost wish my brother really was Green Lantern!" Which Jordan brother did some people (wrongly) think wielded the ring?*

More story titles

TOSS-UP: What was the name of the *second* story in *Showcase* #4?

1. What was the name of the first story featuring Green Lantern?
2. What was the name of the first story featuring The Green Goblin?
3. What was the name of the first story featuring The Wasp?

Final lightning round

(Each question is worth 20 points.)

1. What forms the mask for Forbush Man?
2. What's the real name for the Ranger squad known as Sgt. Fury's Howling Commandos?
3. Who spoke at Peter Parker's high-school graduation?
4. What did Ma and Pa Kent die of?
5. Whose house did a real estate agent let Reed and Sue move into after they were married?
6. What was the name of the story in which Green Arrow joined The Justice League?
7. What is Millie the Model's last name?
8. What did Jax-Ur do to get himself banished to the Phantom Zone?
9. What is the name of the planet that is also known as the World of Doomed Olsens?
10. What is Mr. Mxyzptlk's first name?

ANSWERS

"T" stands for "Toss-up" questions.

PAGE 94

Real Names
T: Joe Meach
1. Pamela Isely
2. Peter Petruski
3. Calvin Zabo

Famous Firsts
T: The Turtle
1. The Actor
2. Tiny the Strongman
3. Uranium

Relatives
T: Ferro Lad (Andrew Nolan's twin is Douglas Nolan)
1. Professor Potter
2. Dawn Fury
3. Brian and Sharon (Kurt Marko is his stepfather)

Heroic Teammates
T: Black Canary
1. Rip, Jeff, Bonnie, Corky
2. Commissioner Gordon, Ralph Vern, Art Saddows, Kaye Daye, D.A. Danton, Martin Tellman
3. Jangle (Gilbert Jeffries), Silver Shannon, Pack Rat (Byron Williams), Flip (Philip Folger)

Famous First Words
T: Jean Grey, Marvel Girl
1. Gwen Stacy
2. Cosmic Boy
3. Bruce Banner

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Evil Groups
T: Emerald Empress, Mano, Persuader, Tharok, Validus
1. Cat Man, Ape Man, Frog Man, Bird Man, Organizer
2. Batroc, Swordsman, Living Laser
3. Ludwig, Fritz, Otto, Siegfried, Ernst, Manfred, Col. Klaue

War is Hell
T: He had a wooden leg
1. Schmidt
2. Jackie Johnson
3. Paris

Lost Loves
T: Daphne Dean
1. Jim White
2. The Psychotron
3. Titanium Man

Story Titles
T: "Gotham Gang Line-Up"
1. "Menace of the 'Atom' Bomb"
2. "The Long Journey Home"
3. "In the Midst of Life"

Future Heroes, Heroes of the Future
T: Ilda
1. The Planeteer Academy, the West Point of the Solar System
2. Myra Mason
3. Rick Purvis, Karel Sorenson, Homer Glint

More Famous First Words
T: Hal Jordan
1. Aqualad
2. Sue Richards
3. Adam Strange

PAGE 96

Team-Ups
T: Green Arrow and Martian Manhunter (J'onn J'onzz)
1. Hourman, Dr. Fate, Green Lantern
2. The Incredible Hulk
3. Volthoom

More Famous Firsts
T: *Lois Lane* #19
1. Electro
2. Bavaria (in a cave)
3. Dr. Destiny

Letters Columns
T: "Let's Visit The X-Men" or "Mutant Mail Box"
1. "Mail It to Mar-Vell"
2. "Listen to the Mockingbird"
3. "The Saddle Bag"

Imps
T: Quisp
1. A jet
2. Carrying a whale
3. Turned a bridge to rubber

Sidekicks
T: Zook
1. Cryll
2. Harvard Harvard III
3. Gordon K. Trueblood

Real Names
T: Lucy Lane and Jimmy Olsen
1: Otto Octavius (Dr. Octopus)
2. Kara Zor-El (Supergirl)
3. Ahmet Abdol aka Pharoah aka Living Pharoah aka Living Planet

PAGE 97

More Relatives
T: Jim Jordan
1. Barney Barton
2. Tino Manarry (aka Martin Ryan)
3. Lenora, Ina

More Story Titles
T: "The Man Who Broke the Time Barrier"
1. "SOS Green Lantern"
2. "The Grotesque Adventure of the Green Goblin"
3. "The Creature from Kosmos"

Final Lightning Round
1. A pot
2. First Attack Squad, Able Company
3. J. Jonah Jameson
4. Fever Plague
5. The Mole Man's
6. Doom of the Star Diamond
7. Collins
8. Destroyed one of Krypton's moons with a nuclear missile
9. Gion-El
10. Mxyzptlk (pronounced just as it's spelled.)

A perfect score is 1530 points.

If you scored less than 500, don't quit your day job.

If you scored more than 1500, consider getting one.

By Maggie Thompson

• ***Sergio Aragonés' Louder than Words*** #2 (of 6, Aug 97, Dark Horse, black and white, $2.95) is simply a stand-alone fun comic book packed with the sort of material that first got noticed in

the margins of *Mad*. This stuff pours out of his pen with seeming effortlessness. (As with tempura cooking, the time involved is the preparation of the ingredients.) It'd be nice to see Sergio do an ongoing line of comics aimed at preliterate "readers," by the way. Just a suggestion for a backlist project of children's books. Despite the absence of dialogue, many of these are aimed at older readers.

Oh, yes, and they're funny, too.

• ***Greener Pastures*** by Tim McEwen and Michael Michalandos is a black and white comic book that has been around

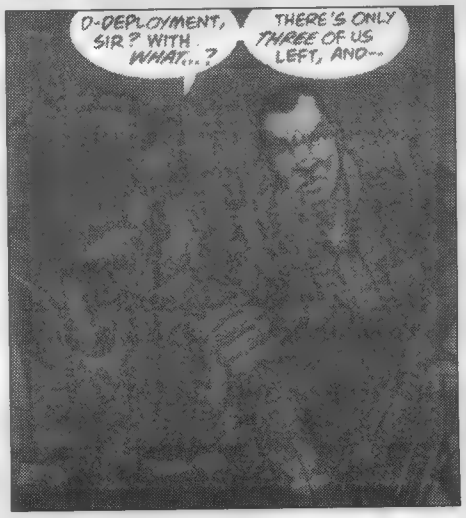
UNDER SUB-CLAUSE 132(2)(b)(ii) OF THE UNIVERSITY ADMISSION RULES, I CANNOT ISSUE HIM WITH A CARD UNLESS HE HAS PROOF OF ADMISSION.
ARE YOU INTO GEOLOGY?
NO. WHY?
KRAKATOA IS ABOUT TO ERUPT.

for a while from Kronos Komics ("which is two groovy good-looking guys, we'd say it was published monthly, but we're on oath to tell you no lies."). Kronos is at PO Box 411, Kensington, New South Wales, Australia 2033 — but Diamond is making its product available in the American market. So far published are #1 (Jan 97, $2.50); #2 (Oct 94, $2.50); #3 (Feb 95, $2.50); #4 (Dec 95, $2.50); #5 (Aug 96, $2.95); #6 (Nov 96, $2.95); and #7 (Feb 97, $2.95). (Clearly, from these dates, the edition of #1 provided for review is *not* a first printing, which was released in February 1994.) It's the story of "a bull who is so mind-numbingly bored out of his skull, he decides to get up onto his hind hooves and challenge the world order." It's released seven issues in Australia and was nominated in every category of the annual Australian comic-book awards.

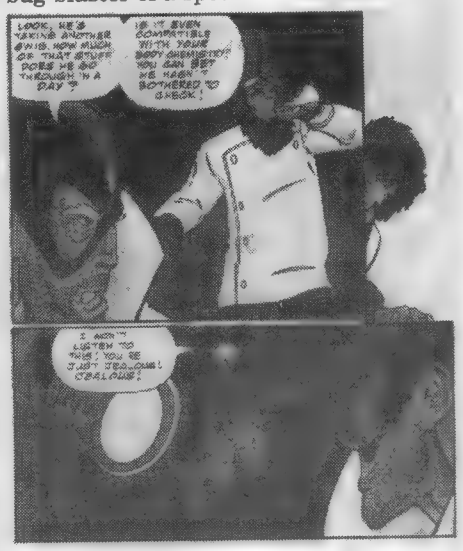
It has the inviting feel of many small-press projects: a chummy, let's-have-fun comic book — and the hell with obsessive details like showing accurate anatomy and only the sort of shading that works best. You're going to have to get past the idea that it's odd for a bull to walk upright and have fingers and opposable thumbs (nice detail: Trevor Bovis has cloven fingernails). By the second issue, the bull is in Sydney, observing such signs of civilization as a squabble between people who want to protect endangered koalas and those who want to protect natural habitat. ("Chop *down* the @*!★# trees!" "Butcher the tree eating koalas!!")

The story vamps in and out between character designs that work and those that are too "busy" — and incidents that work (a drunken discussion of the meaning of death) and don't (f'hevvin's sake, it's yet *another* small-press comic book with characters trying to flush large objects).

The letters pages are long and packed — a clear indication of a devoted following. The stories pack entertaining, stand-alone vignettes into a longer saga in which Trevor learns to deal with such aspects of civilization as carnivores, omnivores, and indoor plumbing.



• Plotters Gordon Rennie and Warren Ellis, scripter Rennie, and artists Davide Fabbri and Paolo Parente are telling a prequel in ***Starship Troopers: Insect Touch*** #3 (of 3, 1997, Dark Horse, $2.95). It's part of the build-up to the movie — and it's all based on the Robert A. Heinlein 1959 Hugo-winning novel. That novel was focused on what an ideal armed forces would be — and how a young man could go from being uninterested in serving to becoming a valuable member of a fighting team. From all appearances, the film will pay little attention to the messages or dramatic evolution of the book and will simply be a big bug-blaster of a special effects vehicle.


LOOK, HE'S TAKING ANOTHER SHOT. HOW MUCH OF THAT STUFF DOES HE DO THROUGH IN A DAY?
IS IT EVEN COMPATIBLE WITH YOUR BODY CHEMISTRY? YOU CAN BET HE HASN'T BOTHERED TO CHECK!
I WISH YOU WOULD LISTEN TO THIS. YOU'RE JUST JEALOUS! JEALOUS!

• If you were tempted to avoid Genesis crossovers for fear your favorites wouldn't tell a story, think again. ***Impulse*** #30 (Oct 97, DC, $1.75), for example, is delightful. The script by William Messner-Loebs addresses what happens to the young hero when those around him become grimly disillusioned — and Max Mercury is in peril. Sort of. Penciller Craig Rousseau and inker Barbara Kaalberg perfectly support a breezy tale.

THE SPIRIT OLGA BUSTLE #6 WILL EISNER

MAROONED ON AN ISLAND WITH A MALE?
... IS HE GOOD LOOKING??
HE WILL BE... WE PICK THE WINNER T'NIGHT! MEANWHILE, WE SEND YOU OUT TO BIRDROCK ISLE TO AWAIT HIM... TOMORROW MORNIN', WE WILL FLY HIM OUT... ACCOMPANIED BY A BATTERY OF PHOTOGRAPHERS, NATURALLY!
BUT, I'LL NEED CLOTHES!
NO TIME FOR THAT, MA'AM, THE PLANE'S WAITING!
© 1981 WILL EISNER
Later... at BIRDROCK ISLE...
HEY, WHAT'S IN THIS CRATE?
DUNNO! WE WUZ JUS' PAID TO DELIVER IT HERE... 'BYE, SEE YOU TOMORROW!

The Spirit **is available from good comics shops everywhere. If your comics shop doesn't carry it, send for a free 64-page catalog listing all of *The Spirit* comics, Will Eisner graphic novels, and tons of other items from Kitchen Sink Press, 320 Riverside Drive, Northampton, MA 01060 or by calling (800) 365-7465.**

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1. Participation in this auction is a willingness to purchase the items described herein and binds the bidder to these rules. Please do not place bids that you can not honor. Opening bids do not necessarily meet reserves. We reserve the right to refuse bids from anyone.
2. Please call prior to October 25, 1997, to register and receive your bidder number. Detailed descriptions of any lots can be given prior to October 25th.
3. On October 25th, from 1 to 9 PM E.S.T., phone calls will be accepted for price inquiries and placing bids. Bids will also be accepted between October 20-24, from 1 to 7 PM E.S.T.. Bids must be raised in at least 10% increments (rounded up to the nearest dollar). Auction closes on October 25, 1997, at 9 PM E.S.T. or until ten minutes pass without a bid being raised, whichever is later.
4. Callbacks may be given upon request. Callbacks will start sometime after 9 PM if the phone activity allows. Bidders must have already placed a bid on an item to receive a callback. Callbacks will be given only if time permits.
5. A 5% buyer's fee will be added to all winning bids. Buyer is responsible for all postage, insurance, and handling charges. Payment may be made by check or money order payable to JOHN LEE in U.S. funds only. VISA and MasterCard are also accepted for payment Please allow 7 business days for checks to clear Pennsylvania residents must pay 6% state sales tax.
6. Winning bidders will be notified within 48 hours of auction closing if possible. Payment must be received within 10 days of notification or winning bidder risks forfeiture of lots and future participation in auctions.
7. All items are described herein to the best of our ability. Errors may occur and returns are accepted if items are returned within 7 days in same condition as received. Please call before returning any material.
8. We are actively purchasing comics and art, as well as seeking consignments for upcoming auctions. Our consignment rates and terms are very fair.
9. The following abbreviations may be used in the descriptions: O.B. = Opening Bid, FC = Front Cover, BC = Back Cover, and SS = Spine-Split. All grading abbreviations are industry standard.
10. We are not responsible for any typographical errors.

Lot 1

Lot 2

Lot 3

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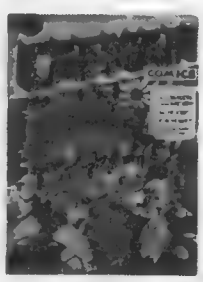
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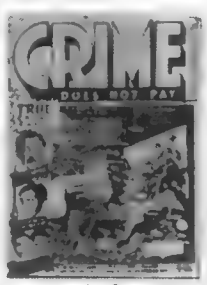

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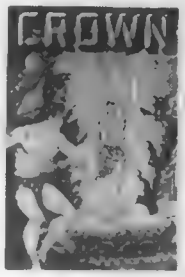

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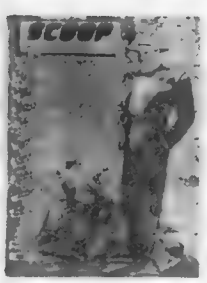

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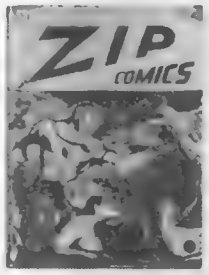

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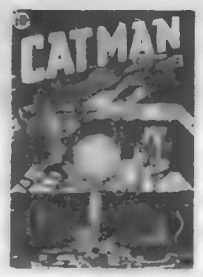

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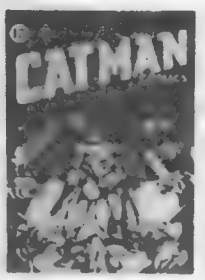

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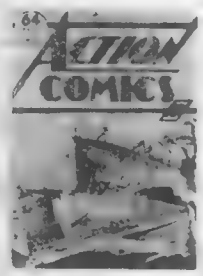

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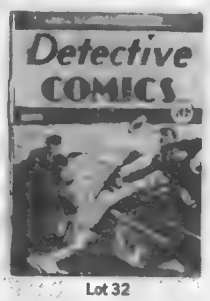

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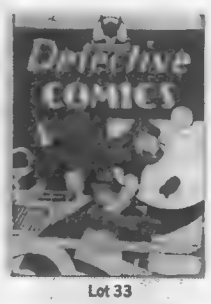

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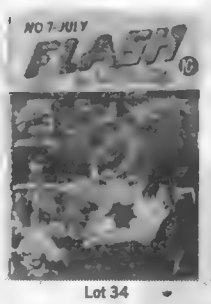

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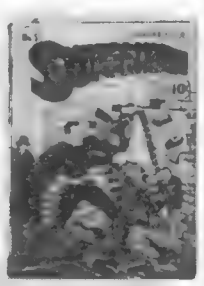
Lot 36

Lot 1 - Amazing Mystery Funnies V2#12 Rare issue with 1st Wolverton space patrol Cream paper but stiff and flaking at spine and edges. Good. O.B. ..... $100.

Lot 2 - Authentic Police Cases 2 (Mile High Copy) Beautiful with off-white paper Small spine crimp VFNM O B $150

Lot 3 - Authentic Police Cases 9 (Mile High Copy) Baker cover Gorgeous Transfer stain Off-white paper. VFNM. O.B. ..... $150.

Lot 4 - Bulls Eye 11 Bloody skull cover. Creamy paper. VG-. O.B. ..... $50.

Lot 5 - Captain Aero 14 (V3#12) Loose cover. Light cream paper. VG--. O B $30

Lot 6 - Captain Marvel Jr. 115 Fabulous eye-balls cover. Creamy pages. Solid VG. O.B. $40

Lot 7 - Catman 24 (V3#13) Schomburg bondage cover. Rare. Near brittle split spine, but readable. Fair. O.B. ..... $40.

Lot 8 - Choice Comics 2 Spine roll. Scarce. Soft cream pages. VG. O.B. ..... $80.

Lot 9 - Crime Does Not Pay 22 Rare 1st issue. Moderate restoration. Supple creamy paper. F- apparent. O.B. ..... $250.

Lot 10 - Crown 6 (Cosmic Aeroplane Copy) Baker cover. BC dust shadows. Pliant cream paper. VF. O.B. ..... $75.

Lot 11 - Daredevil 27 Outrageous torture/bondage cover Loose cover Cream/tan paper GVG. O.B. ..... $50.

Lot 12 - Dynamic 11 Great cover Dark paper with near brittle spine Cover looks good Still readable. Fair. O.B. $40

Lot 13 - Ghost Stories V1#6 (Dec 1926) Rare oversized horror pulp. Supple creamy paper. VG-. O.B. ..... $75.

Lot 14 - Mystery Men 2 Classic Fine cover Supple creamy paper Decent-looking GVG O B $250

Lot 15 - Punch 9 Great Ricca cover Dark paper with brittle split spine Still readable Cover looks good Fair O B $40

Lot 16 - Science 4 Beautiful Simon cover with Kirby art. Supple cream/tan paper. Rare issue. Attractive GVG. O.B. $150

Lot 17 - Scoop 3 Master Key cover. Cream/tan pages. Good-looking VG + + . O.B. ..... $100.

Lot 18 - Sharp 2 Very cool cover. Rare unpictured in Gerber. VG with good cream paper. O.B. ..... $60.

Lot 19 - Zip 18 1st Wilbur. Great headlights cover. Decent cream pages. Interior tape. GVG. O.B. ..... $75.

Lot 20 - Blue Bolt 105 Outstanding Cole cover. Cream paper. Weak VG-. O.B. ..... $75.

Lot 21 - Catman 29 Cole cover. Spine roll. Supple cream pages. Good-looking G + to GVG. O.B. ..... $75.

Lot 22 - Catman 30 Cole bondage cover. Several medium tears. Supple light cream pages. VG--. O.B. ..... $75.

Lot 23 - Catman 31 Cole classic Spine roll and small back cover glue repair Cream paper VG- O.B. ..... $75.

Lot 24 - Catman 32 Stunning Cole shark cover Off-white paper Pretty VG-- O B $100

Lot 25 - 4-Most V8#5 (Mile High Copy) Stunning copy and Cole cover Off-white paper VFNM O B $100

Lot 26 - Suspense 9 Hypnotic Cole cover Off-white paper Decent Fr/G O B $75

Lot 27 - Startling Terror Tales 11 The Cole spider cover Spine almost split thru Cream/tan paper Fair. O.B. ..... $50.

Lot 28 - Thrilling Crime Cases 49 Psychedelic Cole cover. Light cream pages. VG. O.B. ..... $75.

Lot 29 - Action 11 Moderate restoration and trimmed. Supple cream paper. FVF apparent. O B $200

Lot 30 - Action 15 Early Supes cover. Trimmed and restored with light cream paper, F + apparent. O.B. ..... $200.

Lot 31 - Action 29 1st Lois Lane cover. Quarter-size hole in cover. Creamy paper. G-. O.B. ..... $100.

Lot 32 - Detective 16 No back cover. Tape and color touch on cover. Soft cream pages. Looks GVG. O B ..... $150.

Lot 33 - Detective 34 Moderate restoration Supple light cream paper Apparent VGF O B $400

Lot 34 - Flash 7 Gorgeous Moldoff cover Respectable cream pages Good-looking GVG. O B ..... $350.

Lot 35 - Flash 86 1st Black Canary Creamy paper Solid VG + O B $400

Lot 36 - Superman 5 Nice Supes cover. Supple cream pages. GVG to VG-. O.B. $300

AUCTION PAGE TWO - Continental Comics - 13th Auction

Lot 37

Lot 38

Lot 39

Lot 40

Lot 41

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Lot 44

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Lot 46

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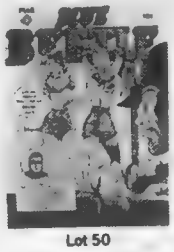
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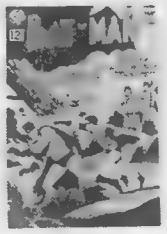
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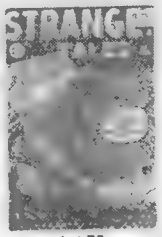
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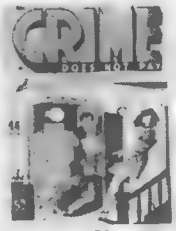
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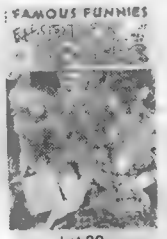
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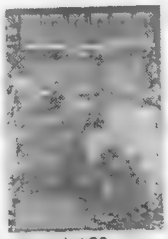
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Lot 94

Lot 95

Lot 96

Lot 37 - Captain America 25 Shores cover. Moderate tape. Pliant darker cream paper. Fair. O.B. $100
Lot 38 - Captain America 43 Two inch spine split. Supple cream paper GVG. O.B. $150
Lot 39 - Captain America 55 Sekowsky cover Big spine splits. Cream pages Fair. O.B. $75
Lot 40 - Marvel Mystery 71 Schomburg cover. Soft cream pages. Attractive F-. O.B. $150
Lot 41 - Mystic Comics 3 Schomburg torture cover. Excellent light cream paper. VG. O B. $300
Lot 42 - Submariner 13 Schomburg bondage/hooded men cover Writing in logo. Cream paper GVG. O.B $125
Lot 43 - Submariner 28 Namora cover. Supple cream pages. Small tape on interior page VG + . O.B. $125
Lot 44 - Adventures of Pussycat 1 Scarce with Ward, Wood, Everett art. Cream paper. F + + . O.B. $50
Lot 45 - All Top 8 Key 1st issue. Racist cover. Spine has tape and color touch. Soft cream paper About GVG O.B. $125
Lot 46 America s Best 18 Schomburg bondage/torture cover Supple cream pages VG + O B $75
Lot 47 - Black Terror 17 Schomburg torture cover Nice cream paper VG O B $75
Lot 48 - Black Terror 20 Schomburg cover Supple cream paper VG O B $75
Lot 49 - Blue Beetle 52 Kamen bondage cover Some moisture wrinkles Cream paper VG- O B $150
Lot 50 Blue Beetle 54 Classic Kamen cover Two cover date stamps Soft cream pages VG + + O B $200

Lot 51 - Brenda Starr 14 (#2) Great Kamen bondage cover. Darker cream paper. GVG to VG-. O B $75
Lot 52 - Brenda Starr 4 Cool Kamen cover. Some water damage. Cream paper. A weak VG-. O B $75
Lot 53 - Claire Voyant 4 Kamen bondage cover. Light cream paper. Glossy strong VGF. O.B $75
Lot 54 - Exciting 58 Schomburg cover. Cream paper. Solid VG. O.B $75
Lot 55 - Exciting 59 Schomburg bondage cover and Frazetta art Cream paper Pretty F-. O.B. $100
Lot 56 - Frontier Romances 1 Erotic spanking issue. Good cream paper. A few tear seals. VG. O.B. ..... $75.
Lot 57 - Giant Comics Edition 12 Baker prostitute cover. Missing BC and last page. Good paper. Pr/Fr. O.B. $50
Lot 58 - Jo-Jo 11 (Feb. 48) Wonderful bondage cover. Supple cream paper. Pretty VGF. O.B. $75
Lot 59 - Jo-Jo 25 Fantastic Baker bondage cover Cream pages. Pretty VG + . O.B. $100
Lot 60 - Pikes Peek or Bust Classic paperback with sensational adult Schomburg cover. VG with cream paper O.B. $50
Lot 61 - Rangers 26 Stunning headlights cover. Decent cream paper. VG + . O.B. $50
Lot 62 - Reform School Girl The classic seduction book. Would be G + , but no centerfold. O.B. $50
Lot 63 - Startling 47 Tremendous Schomburg bondage cover. Cream paper. Solid VG. O.B $75
Lot 64 - Startling 49 Classic Schomburg robot cover. Light cream paper. Attractive VG. O.B. $300

Lot 65 - Startling 52 Outstanding Schomburg cover Cream paper. Pretty VG. O.B. $75
Lot 66 - Torchy 3 Neat cheesecake. Solid cream pages. VG + . O.B. $75
Lot 67 - Torchy 6 Top-notch Ward cover/art. Outstanding light cream paper VGF. O.B $100
Lot 68 - Wonder 9 Schomburg cover Soft cream pages Appealing VG O.B. $60
Lot 69 - Zoot 11 Outstanding Kamen bondage cover. Soft creamy paper. VG + + . O.B. $150
Lot 70 - Batman 150 Beautiful copy Cream pages. NM- O.B. $75
Lot 71 - Flash 169 Giant issue. Light cream paper Strong VFNM O B. $60
Lot 72 - Flash 175 Supes/Flash race issue. Cream paper. Solid NM- O.B. $75
Lot 73 - House of Secrets 92 1st Swamp Thing. Light cream paper Strong VF + O.B. $175
Lot 74 - Millie the Model Annual 5 Beautiful copy. Supple cream pages. Solid NM-. O.B. $50
Lot 75 - Strange Tales 89 1st Fin Fang Foom. Light cream pages. Attractive Fine. O.B. $100
Lot 76 - Vampirella 2 Gorgeous copy. Light cream paper NM- O.B. $75
Lot 77 - Beware 10 Frazetta cover Cover loose. Cream pages Decent Good O B $50
Lot 78 - Crime Does Not Pay 33 Wild hanging cover. Cream pages. G + . O.B $50
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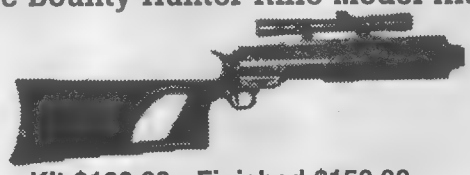

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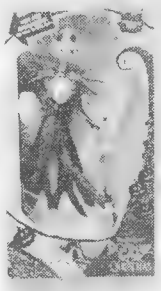

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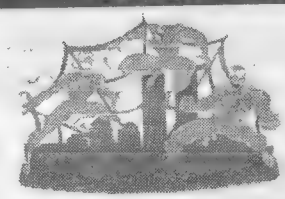

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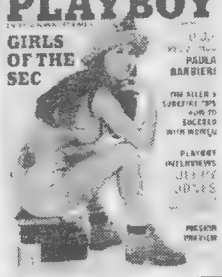

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Silver Age DC

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

ALABAMA

Dec 6-7 AL, Huntsville. Comic Book, Sports Card & NASCAR Show, Jaycees Comm. Bldg. Airport Rd., SH: Sat. 9am-5pm, Sun. 12noon-5pm, T: 50-8', F: $40. for 1, $100. for 3, A: free. AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168, 205-230-9436 or 883-5252.

ARIZONA

Oct 31-Nov 2 AZ, Scottsdale. Star Warz Convention, Safari Resort Convention Ctr. 4611 N. Scottsdale Rd., SH: Fri. 12noon-9pm, Sat. 10am-8pm, Sun. 10am-4pm, T: 100, F: $250., A: $45. 3 day pass, $20. one day pass. Michael Sandberg, 5930-10 W. Greenway, Suite 115, Glendale, AZ 85306. PH: 602-978-5339.

ARKANSAS

Nov 21-23 AR, Rogers. 15th Annual Winter Show, Dixieland Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 40, F: $75. for 1, $140. for 2, A: free. Tim Belk, 2811 Joplin, Joplin, MO 64804. PH: 417-781-4422.

CALIFORNIA

Oct 15 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Oct 16 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Oct 17-19 CA, Sacramento. Annual Comic Book, Sports Cards & Toys Show, Florin Mall. Hwy. 99 to Florin Ave., SH: 10am-7pm, T: 70-8', F: $100., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Oct 18 CA, Stockton. Comic Books, Sports Card & Starting Lineups Show, Creekside Elementary. 2515 Estate Dr., SH: 10am-4pm, T: 20-7', F: $20., A: free. Dwight Ota, 2515 Estate Dr., Stockton, CA 95209. PH: 209-367-0748.

Oct 21 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Oct 22 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Oct 23 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Oct 24-26 CA, Visalia. Comic Book & Non-Sports Card Show, Mall. 2330 S. Mooney Blvd., corner of Mooney & Walnut, SH: Fri. 10am-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 40, F: $95., A: free. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-7729.

Oct 28 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Oct 29 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Oct 30 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Nov 1 CA, Lodi-Stockton. Comic Book Show, Grape Festival & Harvest Fairgrounds, Burgundy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $65. for 2, A: $1., under 5 free. Home Plate Prods., Chris Ryan, 422 Cedar Ctr., Lodi, CA 95240. PH: 209-368-7345.

Nov 1-2 CA, Oakland. Supercon Comic Book & Fantasy Show, Convention Ctr. T: 100, A: $8. in advance, $9. at the door. Steve, PO Box 215392, Sacramento, CA 95821. PH: 916-648-0572.

Nov 1 CA, Fresno. Silver Age Comic Book & Memorabilia Show, Clovis High School. 1055 Fowler, corner of Barstow & Fowler, SH: 9am-3pm, T: 30, F: $35., A: $1. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH. 209-325-1798.

Nov 4 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Nov 8-9 CA, Sacramento. Annual Comic Book, Sports Cards & Toys Show, Country Club Plaza-Mall. Hwy. 50 to Watt & El Camino, SH: 10am-7pm, T: 70-8', F: $75., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Nov 9 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Center. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Nov 11 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Nov 15 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel. 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: $50., A: $2. Al Jang or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Nov 18 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Nov 21-23 CA, San Rafael. Annual Comic Book, Sports Cards & Toys Show, Mall at Northgate. Hwy. 101 to Terra Linda Exit, SH: mall hrs., T: 60-8', F: $95.-$110., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Nov 25 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 2 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 6 CA, Lodi-Stockton. Comic Book Show, Grape Festival & Harvest Fairgrounds, Burgundy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $65. for 2, A: $1., under 5 free. Home Plate Prods., Chris Ryan, 422 Cedar Ctr., Lodi, CA 95240. PH: 209-368-7345.

Dec 7 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Center. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Dec 9 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 16 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

Dec 23 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786 PH: 909-930-0268.

Dec 30 CA, Fullerton. Step Above Collector Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: free. Step Above, 1042 N. Mountain Ave., Ste. F 355, Upland, CA 91786. PH: 909-930-0268.

COLORADO

Nov 21-23 CO, Denver. Planet Denver Holiday Extravaganza, Regancy Hotel. I-25 & 38th Ave., SH: Fri. 2pm-9pm, Sat. 10am-5pm, Sun. 10am-4pm, T: 150. Avalon Promotions, PO Box 261126, Littleton, CO 80163. PH: 303-805-1210.

CONNECTICUT

Oct 17 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Oct 17-19 CT, Enfield. Comic Books, Sports Cards & Collectibles, Square Mall. Exit 47E or 48 off I-91, SH: Fri. & Sat. 10am-9:30pm, Sun. 11am-6pm, T: 50-8', F: $180., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

Oct 24 CT, Guilford. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 25-8', F: $35., A: 99¢. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Oct 26 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Oct 31-Nov 2 CT, Simsbury. Comic Books, Sports Cards & Memorabilia Show, Farmington Valley Mall. Jct. Rts. 44 & 167, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 50-8', F: $140., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

Nov 1 CT, Meriden. Comic Book & Sports Card Show, Platt High

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Nov 2 CT, Stratford. CT's Premier Show, Ramada Inn .Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8', F: $75. for 1, $125. for 2, A: $3., 99¢ children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Nov 2 CT, East Hartford. Comic Book & Sports Card Show, Holiday Inn. 363 Roberts St., SH: 9am-3:30pm, T: 45-6', F: $35. for 1, $55. for 2, $80. for 3, A: 99¢. Terranova Sports Cards Prods., Inc., Natale Terranova Jr., 159 Federal St., W. Hartford, CT 06110. PH: 860-586-8354.

Nov 8 CT, Naugatuck. Comic Book & BB Card Show, Elks Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35. for 1, $65. for 2, A: free. Thomas Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Nov 9 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Nov 15 CT, West Haven. Comic Book & BB Card Show, K of C. 350 S. Union St., SH: 10am-4pm, T: 40-8', F: $35., A: 99¢. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Nov 21 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Nov 22 CT, Wallingford. Comic Book & Sports Card Show, Our Lady of Fatima Parish Hall. 382 Hope Hill Rd., Rt. 68 W. off Rt. 91, follow 68 to Hope Hill Rd., SH: 10am-4pm, T: 50-60 6', F: $20. for 1, $30. for 2, A: 99¢, under 12 free. Steve Clark, 40 Apple St., Wallingford, CT 06492. PH: 203-265-0531.

Nov 23 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Nov 28 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Nov 30 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 5 CT, Milford. Comic Book & BB Card Mania Show, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 6pm-10pm, T: 30, F: $30., A: free. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 6 CT, Meriden. Comic Book & Sports Card Show, Platt High School Cafeteria. 220 Coe Ave., SH: 9:30am-3pm, T: 60-6', F: $40. for 2, A: 99¢, 10 & under free. Ernie Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Dec 7 CT, Stratford. CT's Premier Show, Ramada Inn .Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8', F: $75. for 1, $125. for 2, A: $3., 99¢ children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Dec 7 CT, East Hartford. Comic Book & Sports Card Show, Holiday Inn. 363 Roberts St., SH: 9am-3:30pm, T: 45-6', F: $35. for 1, $55. for 2, $80. for 3, A: 99¢. Terranova Sports Cards Prods., Inc., Natale Terranova Jr., 159 Federal St., W. Hartford, CT 06110. PH: 860-586-8354.

Dec 13 CT, Naugatuck. Comic Book & BB Card Show, Elks Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35. for 1, $65.

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EVENTS

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for 2, A: free. Thomas Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Dec 14 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Dec 19 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Dec 28 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 from I-84), SH: 11am-5pm, T: 35, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

DELAWARE

Nov 23 DE, Dover. Super-Con, Sheraton Inn & Conference Ctr. Rt. 13 S., next to Wal-Mart (Exit 104, Rt. 1 Expwy.), SH: 10am-4pm, T: 45, F: $60. for 1, $100. for 2, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

WASHINGTON D.C.

Nov 30 DC, Fair Oaks. Comic Book & Non-Sports Card Convention, Holiday Inn, Fair Oaks Mall. Rt. 50, Lee Jackson Hwy., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2 or more, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 28 DC, Silver Springs. Comic Book & Non-Sports Card Show, Armory Place. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

FLORIDA

Oct 17-19 FL, Lakeland. Collectorama Show, Lakeland Center. 700 W. Lemon, SH: Fri. & Sat. 10am-7pm, Sun. 10am-4pm, T: 200-225 8', A: $3. Edward Kuszmar, PO Box 4049, Boca Raton, FL 33429. PH: 800-447-4590, 561-995-7984 or FAX: 561-995-7983.

Oct 18-19 FL, Orlando. Collectors Expo, Fairgrounds. 4603 W. Colonial Dr., SH: Sat. & Sun. 11am-5pm, A: $5. Classic Shows, Chip Nofal, PO Box 1507, St. Augustine, FL 32085. PH/FAX: 904-928-0666.

Oct 19 FL, Orlando. Comic Book & Toy Show. 9700 International Dr., SH: 10am-5pm, T: 100, F: $45. for 1, $85. for 2, A: $4., $2. children. George Smith, PO Box 560423, Montverde, FL 34756. PH: 407-469-3759.

Oct 31-Nov 2 FL, Merritt Island. Comic Book & Sports Card Show, Merritt Square Mall. 777 E. Merritt Island Causeway, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 60-8', F: $125. Chuck or Joe, PH: 941-549-2449 or 542-7730.

Nov 2 FL, Tampa. Comic Book Convention & Toy Show, Lowry Park Pavilion. 7530 N. Blvd., SH: 10am-4pm, T: 60-8', F: $40., A: $2.50. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

Nov 8 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 904-224-8813.

Nov 15-16 FL, Orlando. Antique & Collectible Toy Super Show, Bahia Shrine Auditorium. 2300 Pembrook Dr., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 200-8', A: $6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Nov 16 FL, Orlando. Fun Con, Holiday Inn-Florida Mall. T: 50, F: $30., A: $2. Jim Ivey, 2605 Curry Ford Rd., Orlando, FL 32806. PH: 407-896-4710.

Nov 22-23 FL, Orlando. Collectors Expo, Fairgrounds. 4603 W. Colonial Dr., SH: Sat. & Sun. 11am-5pm, A: $5. Classic Shows, Chip Nofal, PO Box 1507, St. Augustine, FL 32085. PH/FAX: 904-928-0666.

Nov 23 FL, Winter Park. Mega-Show Comic Book & Action Figure Toy Show, Best Western Resort-Hotel. 820 E. Busch Blvd. (at the intersection of Busch Blvd. & Nebraska, I-275, Exit 33), SH: 10am-5pm, T: 50, F: $75., A: $4. Skyline Promotions, PH: 407-599-0905.

Nov 29 FL, Ft. Lauderdale. South Florida Antique & Collectible Toy Super Show, Elks Exhibition Ctr., 700 NE 10th St., SH: 10am-5pm, T: 160-8', A: $6. Mark Leinberger, PH: 561-694-7982 or Jon Jacobus, PH: 954-772-1420.

Nov 29-30 FL, N. Orlando. Comic Book & Sports Card Show, Hilton. I-4 & SR 436 (Exit 48), SH: Sat. & Sun. 10am-5pm, T: 30-8', F: $85. Chuck or Joe, PH: 941-549-2449 or 542-7730.

Nov 30 FL, Melbourne. Whizzypalooza Comic Book & Toy Show, Shoney's Inn. 4431 W. New Haven Ave. (corner of John Rhodes Blvd. & W. New Haven 192), T: 50, A: $1. Famous Faces & Funnies, PH: 407-259-3575.

Dec 6 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Senior Center. 1400 N. Monroe St., SH: 9am-4pm, T: 24, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 904-224-8813.

Dec 20 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll. Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 904-224-8813.

Dec 21 FL, Melbourne. Whizzypalooza Comic Book & Toy Show, Shoney's Inn. 4431 W. New Haven Ave. (corner of John Rhodes Blvd. & W. New Haven 192), T: 50, A: $1. Famous Faces & Funnies, PH: 407-259-3575.

GEORGIA

Oct 18-19 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Nov 1-2 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Nov 15-16 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Nov 16 GA, Augusta. Comic Book & Toy Show, Holiday Inn. I-20, Exit 65 at Washington Rd., SH: 10am-5pm, T: 50-6', F: $45., A: $3. KEBco, Inc., Comic & Toy Emporium, Ken Barnette, 139 Christopher Pl., Riverdale, GA 30274. PH: 770-471-6970.

Nov 30 GA, Marietta. Comic Book Show, Holiday Inn-Marietta. I-75 N. Exit 111 at Delk Rd., SH: 10am-5pm, T: 50-6' & 8', F: $60.-$80., A: $3. KEBco, Inc., Comic & Toy Emporium, Ken Barnette, 139 Christopher Pl., Riverdale, GA 30274. PH: 770-471-6970.

Dec 6-7 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Dec 13-14 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Dec 20-21 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

ILLINOIS

Oct 18 IL, Effingham. Comic Book, Sports Card & Collectibles Show, Village Square Mall. Rt. 45 S., SH: 9am-9pm, T: 40-8', F: $25. for 1, $40. for 2, $60. for 3, A: free. BB Card Connection, Jon Schafer, 109 E. Jefferson Ave., Effingham, IL 62401. PH: 217-342-2539.

Oct 26 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 26 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Oct 26 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Oct 26 IL, Naperville. Comic Book & Action Figure Show, Raddison Hotel. Tollway I-88, Naperville Rd. & Warrenville Rds., SH: 9:30am-3pm, A: $2. Jamie, PH: 630-778-0700 or Graham Crackers Comics, PH: 630-355-4310.

Nov 1 IL, Waukegan. Comic Book & Collectible Show, Bertrard Bowling Lanes. 2616 Washington St., Rt. 41 then E. on Washington, SH: 10am-3pm, T: 15-6' & 8', F: $15., A: free. James Libusci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963 or 336-5002.

Nov 1-2 IL, Rockford. Comic Book & Sports Card Show, Colonial Village Mall. 1100 S. Alpine, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60-8', F: $60., A: free. Rich Peterson, 9741 Gentian Dr., Machesney Park, IL 61115. PH: 815-633-8105.

Nov 2 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 2 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Nov 9 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 23 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Nov 23 IL, Palatine. Toy & Comic Book Show, Ramada Hotel. Northwest Hwy. & Rt. 53, SH: 9:30am-3pm, T: 55. Keith Boyer, PH: 847-776-0216.

Nov 23 IL, Bridgeview. Comic Book & Toy Show, Oremus Center. 79th & Oketo (2 blks. W. of Harlem Ave.), SH: 9am-3pm, T: 8', F: $25., A: $1. Mike, PH: 708-788-7276 or Barry, PH: 708-233-0037.

Nov 30 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Dec 6 IL, Waukegan. Comic Book & Collectible Show, Bertrand Bowling Lanes. 2616 Washington St., Rt. 41 then E. on Washington, SH: 10am-3pm, T: 15-6' & 8', F: $15., A: free. James Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963 or 336-5002.

Dec 7 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 7 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Dec 13 IL, Schaumburg. Comic Book & Action Figure Show, Embassy Suites. Meachum Rd. btw. Golf & Algonquin, SH: 9:30am-3pm, T: 35, A: $2. Jamie, PH: 630-778-0700 or Graham Crackers Comics, PH: 630-355-4310.

Dec 14 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Dec 14 IL, Naperville. Comic Book & Action Figure Show, Raddison Hotel. Tollway I-88, Naperville Rd. & Warrenville Rds., SH: 9:30am-3pm, A: $2. Jamie, PH: 630-778-0700 or Graham Crackers Comics, PH: 630-355-4310.

Dec 21 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Holiday Inn. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

Dec 28 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Oct 18 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Oct 18-19 IN, Greenfield. Comic Books, Sports, Non-Sports Cards, Racing & Collectible Show, Holiday Inn Express. St. Rd. 9 just S. of I-70, SH: 10am-4pm, T: 15-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Oct 19 IN, South Bend. Multi Collectible Hobby Show, Scottsdale Mall. 1290 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60-80. G&S " Ex-Change" , Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Oct 24 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Oct 25-26 IN, Logansport. Multi Collectible Hobby Show, Mall. US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50. G&S " Ex-Change" , Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Oct 31-Nov 2 IN, Hammond. Multi-Collectible Hobby Show, Woodmar Mall. Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 60. G & S Ex-Change, Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 1-2 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Nov 2 IN, Indianapolis. Sunday Ash Comic Book, Toy & Animation Show, Holiday Inn East, 6990 E. 21st St., (Shadeland Ave., Exit of I-70 or I-465), SH: 10:30am-4:30pm, T: 85, F: $70., A: $4., 9 & under free. Ash Comics & Shows, Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Nov 8 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 mi. W. I-69 SR 18, SH: 10am-5pm, T: 30-10', A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159, 662-8268 home or 800-611-6867.

Nov 9 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Nov 15 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 9am-2:30pm, T: 30, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Nov 15 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Nov 15 IN, Michigan City. Comic Book, Sports Card & Toy Show, Barker Middle School Gym. SH: 10am-5pm, T: 85-8', F: $25. for 1, $15. ea. add'l., A: $1., 5 & under free. Ken Zball, PH: 219-873-2057 ext. 352 or 874-4930.

Nov 16 IN, Merrillville. " Joe's Comic Book & Sports Cards Show" , American Legion Post #430. 7430 Broadway, 1 mi. N. of US Rt. 30, SH: 9:30am-2:30pm, T: 25-8', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Nov 22-23 IN, Hammond. Comic Book & Sports Card Show #5, Purdue Univ. Calumet's Gym. 2300 173rd St. & Indianapolis Blvd., I-80/94, Exit 2, SH: Sat. 10am-4pm,Sun. 10am-3pm, T: 75-6', F: $50.-$60., A: $2., $1. kids. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Nov 23 IN, Greenfield. Comic Books, Sports, Non-Sports Cards, Racing & Collectible Show, Holiday Inn Express. St. Rd. 9 just S. of I-70, SH: 10am-4pm, T: 15-6', F: $20. for 1, $30. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Nov 28 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Nov 29-30 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Dec 6 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 mi. W. I-69 SR 18, SH: 10am-5pm, T: 30-10', A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159, 662-8268 home or 800-611-6867.

Dec 7 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Dec 7 IN, Greenfield. Comic Books, Sports, Non-Sports Cards, Racing & Collectible Show, Holiday Inn Express. St. Rd. 9 just S. of I-70, SH: 10am-4pm, T: 15-6', F: $20. for 1, $30. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Dec 7 IN, Indianapolis. Sunday Ash Comic Book, Toy & Animation Show, Holiday Inn East, 6990 E. 21st St., (Shadeland Ave., Exit of I-70 or I-465), SH: 10:30am-4:30pm, T: 85, F: $70., A: $4., 9 & under free. Ash Comics & Shows, Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Dec 14 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Dec 26 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9:30pm, T: 16, F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 8am-10pm.

Dec 27 IN, Hammond. " Joe's Comic Book & Sports Cards Show" , American Inn. 4000 Calumet Ave., I-90, Exit 5, SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box

(EVENTS Continues on Page 158)

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DIAGNOSTIC SCAN PROCEEDING. FILE CHECK NOMINAL SO FAR....
IT'S LOOKING AT MORE FILES.... ALMOST DONE....
THE ACCESS ALARM!!! THE SCAN FOUND SOMETHING! BUT THAT'S IMPOSSIBLE!!
THE SYSTEM MUST HAVE BEEN TAMPERED WITH! MY SCREEN SHOWS....BLAST! THE LIGHT FROM THE FIRE IS TOO INTENSE! I CAN'T MAKE OUT WHAT'S ON THE SCREEN!
IF I SHIELD MY EYES...I CAN BARELY SEE THE LETTERS! SEEMS TO BE SOME KIND OF MESSAGE!
WELCOME TO HELL

RRMMMBLL

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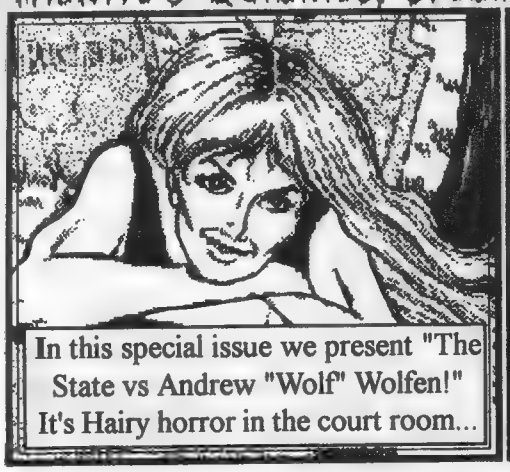
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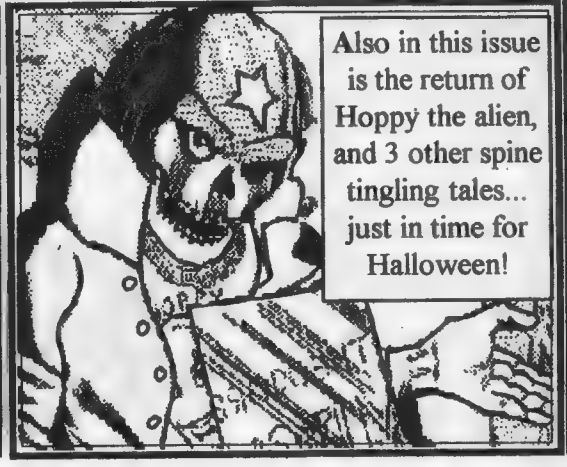

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#1 PREVIEWS AUG 1997 PG.196 CODE AUG971017
#2 PREVIEWS OCTOBER 1997

MY NEIGHBORING TOWN OF SULFUR FALLS MUST NEVER FEEL THE SHAME OF BEING SECOND TO BUTTFORK IN CROP PRODUCTION. MY CARGO OF LOCUST WILL SPREAD A PLAGUE ACROSS THEIR FIELDS AND THERE IS NOTHING THE LEGION CAN DO TO STOP ME, SO SAYS THE CROP DUSTING DESPERADO!
This CAN'T be! I'm losing altitude!
You broke it!
You BROKE my plane!
TOY FUN! ME WANT TO RIDE SOME MORE.
ME FIX IT. ME MAKE TOY FLY AGAIN, SEE.
WHAT MADNESS LIES IN THE HEARTS OF THE LEGION!? Boo hoo hoo.

COMICS STRIP COMICS STRIP COMICS STRIP COMICS STRIP COMICS STRIP

What's black and white and Fred all over?

And where's he been for the last 678 issues? At last, Hembeck tells all!

by
John Jackson Miller
CBG Associate Editor

All over the place, that's where! In the 20 years since the first *Dateline @!!?#* strip appeared in issue #209 of this publication, Fred Hembeck has been all around the comics publishing universe — and hundreds of characters from several different comics universes have visited him!

This week, after his work has appeared in comics from more than a dozen mainstream publishers, he returns to where it all began, ***Comics Buyer's Guide***, to pick up where he left off 13 years ago, sending up the comics world on a regular basis.

It's been a interesting trip. Don't scrape your curlycue kneecaps as we remember some of the stops on the way!

Pre-knees. Attending art school at the University of Buffalo from 1973 to 1977, he worked at developing a "straight" art style. An example of this, a *Superman* TV series montage, was accepted by Alan Light as the cover of *The Buyer's Guide for Comic Fandom* #140 (July 23, 1976). With his first nationally published work, he was on his way. Or so he thought.

"I tried to break in the standard way," he said. "After graduating, I got my portfolio together in June of 1977 and took it to Marvel and DC."

He didn't see anybody but the secretary at Marvel. In what was also the standard way of the time, he left his portfolio overnight for review by John Romita. The next morning, he was told simply that his help wasn't needed at the time.

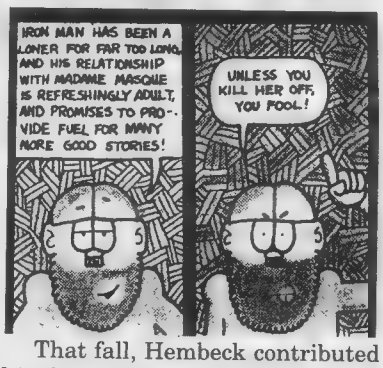
He took a deep breath and headed to DC, where he found himself waiting nervously in the office of Vince Colletta, never a member of his list of favorite artists. "It never occurred to me that he was the art director," he said. "Vince told me quickly and in no uncertain terms that I had no future in the comics business."

Hembeck later admitted Colletta's assessment was right that he wasn't ready for the professional comics field at the time. Still, the rejection stung, and, after moving away from Buffalo to the Hudson Valley area, he abandoned his dramatic artistic style for a more comic one, no pun intended.

"I had never really done cartooning before," he said. "But I started writing letters in cartoon form and in doing that I developed a character for myself. I sent in several letters — one to Bill Mantlo, who encouraged me to redraw it." The full-page strip that resulted, in *Iron Man* #112 (Jul 78), is Hembeck's first published work in a mainstream comic book.

HEH! WHAT'S ALL THAT SHOUTING?
WHAT'S GOING ON HERE?
AND SINCE I'M THE ONE IN CONTROL SHOULDN'T I KNOW?
THIS IS RIDICULOUS!! I DIDN'T SCHEDULE ANY TREMORS AROUND HERE!
I STILL DON'T UNDERST...
OH NO!
NOT THAT!!
ANYTHING BUT THAT!!
EVERY CARTOONIST'S NIGHTMARE...
SOB
E--EVEN I--MEM--MEMBER OF THE... THE LEGION... OF SU-SUPER-HEROES...
E--EVEN T-THOR...
HEY BUDDY, I'M SORRY I'M BACK LATE FROM MY LUNCH BREAK.
DO YOU KNOW WHERE I SHOULD PUT THIS SIGN?
I'LL TELL YOU WHERE TO PUT IT!!
@!!?# YOU CAN'T GET DECENT HELP NOWADAYS
Legionnaires a'plenty © 1997 DC Comics

Look both ways while crossing the Hembeck Zone. Hembeck learned that lesson above when he expanded a ***Dateline*** *strip into "Abbott and Costello Meet the Bride of Hembeck" for FantaCo's* ***Hembeck*** *#3.*


IRON MAN HAS BEEN A LONER FOR FAR TOO LONG, AND HIS RELATIONSHIP WITH MADAME MASQUE IS REFRESHINGLY ADULT, AND PROMISES TO PROVIDE FUEL FOR MANY MORE GOOD STORIES!
UNLESS YOU KILL HER OFF, YOU FOOL!

That fall, Hembeck contributed his first full-page *Dateline* strip (it's been alternately punctuated *@!!?#* and *@!!?★*) to Alan Light, publisher of *The Buyer's Guide for Comic Fandom*.

"I did it on a whim, really," he said. "It featured the Fred character interviewing Spider-Man. Alan liked it, and next I provided a cover with about 50 characters on it." The first strip appeared in issue #209 (Nov. 18, 1977), kicking off a series of strips that would run for the next seven years.

The Fred character — and the many guest characters who appeared in the strip — were drawn with something that became a Hembeck hallmark: "curlycue" knees and elbows.

"I didn't make those up," Hembeck said. "I got it from three places: Don Martin, Mort Walker, and Hank Ketcham (or Al Wiseman, who was drawing the *Dennis* comic books).

Branching out. In 1978, Hembeck received an offer from Bob Rozakis, Mike Gold, and Anthony Tollin to provide a regular "Hembeck" strip for "Daily Planet," DC's newspaper-style house page. Hembeck's strip ran in the "Planet" for several years.

He soon accumulated enough *Dateline* strips to warrant a reprint volume from Eclipse in the summer of 1979. The next year, having moved into an area near Albany, N.Y., publisher Tom Skulan, Hembeck rereleased the vol-

(Continues on Page 112)

The Hembeck Files, part 1

Here and on the next few pages, we present an exhaustive (or merely exhausting?) guide to finding Hembeck's work from a variety of publishers, not including strip appearances in *TBG*, ***CBG***, *Comics Reader, etc.*

ARCHIE

- ❑ *Conservation Corps* #3 (Nov 93), 1-pg. pin-up (p/i).
- ❑ *Archie's Super-Teens* #2 (w, art by Bret Blevins and Terry Austin).

BLACKTHORNE

- ❑ *Laffin Gas* #2, 4-page Batman parody (w/p/i)

CLAYPOOL

- ❑ *Elvira* #6 (Oct 93), lead story (w, art by Tom Simonton and Louis Lachane)

DC

- ❑ "Hembeck" gags on "Daily Planet" house ad page, various titles from late 1970s-early 1980s (w/p/i).
- ❑ *'Mazing Man* #7-10 (Jul-Oct 86), "Zoot Sputnik" stories (p/i, script by Bob Rozakis).
- ❑ *DC Sampler* #3 (85), wraparound cover (p/i over Ed Hannigan layout).
- ❑ *Flash* #300 (Aug 81), inside covers, (w/p/i); originally intended for defunct *Amazing World of DC Comics*.
- ❑ *Ambush Bug* #3 (Aug 85), 1-pg. origin sequence (w/p/i); uncredited.

ECLIPSE

- ❑ *Mr. Monster's Hi-Shock Schlock,* 2-pg. intro, (w/p/i).
- ❑ *Hembeck: The Best of Dateline: @!!?#* (79) reprints from *TBG* plus new covers (w/p/i).

ENTITY

- ❑ *Megaton Holiday Special* (94), 1-pg. strip (p/i, script by Ed DeGeorge).

HELLO FOLKS! MY GUEST TODAY IS SPIDER-MAN, RECENTLY THE STAR OF A CBS TV MOVIE, AS WELL AS FIVE MONTHLY COMIC BOOKS, A DAILY NEWSPAPER STRIP, AND STAN LEE KNOWS WHAT ELSE!!
WELCOME SPIDEY -may I call you THEO?
SURE, WHY NOT?
AFTER ALL, IF IT'S GOOD ENOUGH FOR DOC OCK...
SPIDEY, I HEAR ROSS ANDRU IS GOING TO BE MOVING OVER TO DC SOON, WHICH LEAVES YOU IN A RATHER DELICATE POSITION.
WHO WOULD YOU MOST LIKE TO SEE STEP IN AND TAKE HIS PLACE?
I SIGH'E STEVE DITKO...
Uh... WHO??
WHO?? WHO?!? WHY YOU TWERP--
heh heh. AWW I KNOW--- HE'S THE GUY WHO DOES THAT WEIRD SHADE COMIC, RIGHT??
--STEVE DITKO WAS MY ORIGINAL ARTIST; HE WAS MY SOUL. HE WAS MY INSPIRATION.. SNIFF... SNIFF...
I NEVER REALLY DID GET OVER HIS LEAVING LIKE THAT...
Spidey © 1997 Marvel Characters

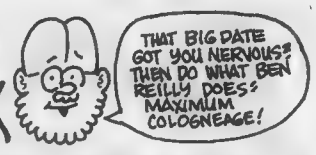
Here's the opening from the first ***Dateline*** *@!!?# strip.*

It's true! Hembeck's back *weekly* in COMICS BUYER'S GUIDE!
Here's a taste!

Legionnaires a plenty © 1997 DC Comics

Dateline: G!!☆

by FRED HEMBECK



MAKING HER FIRST PUBLIC APPEARENCE SINCE PASSING OVER INTO THE GREAT BEYOND, TODAYS VERY SPECIAL GUEST IS KNOWN WARMLY TO MOST OF US AS THE DOTING AUNT OF A CERTAIN FRIENDLY NEIGHBORHOOD WEBSLINGER. FOLKS, I'D LIKE YOU TO JOIN ME IN WELCOMING THE ONCE VENERABLE BUT NOW DEAD MAY PARKER!
GOODNESS, FRED, SUCH AN INTRODUCTION. IT'S MY PLEASURE TO BE HERE!
(NOTE: THIS STRIP WAS DONE IN 1995!)

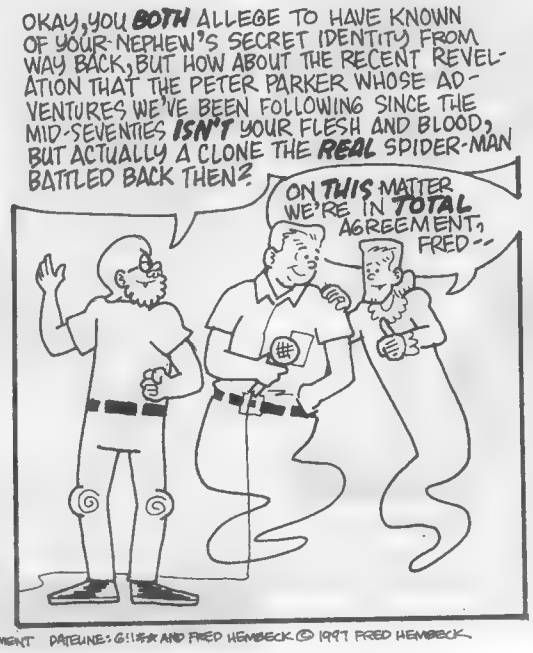
AUNT MAY--MAY I CALL YOU AUNT MAY?
CERTAINLY, DEAR.
SPEAKING AS A LONG TIME FAN, I FOUND IT QUITE SAD WHEN, AFTER ALL THESE YEARS AND MANY A CLOSE BRUSH WITH DEATH, YOU FINALLY SUCCUMBED ONCE AND FOR ALL WITHIN THE PAGES OF AMAZING SPIDER-MAN #400.
..sniff..
..THAT TOMB-STONE COVER WAS SO TASTEFUL, THOUGH...
NONSENSE, YOUNG MAN. IT WAS WELL PAST MY TIME, OR DID YOU TRULY BELIEVE THOSE RUMORS OF AN "AUNT MAY 2099" TITLE BEING ADDED TO THE SCHEDULE? PURE POPPY-COCK, I ASSURE YOU.

SPEAKING OF POPPYCOCK--TOUCHING AS THE TALE OF YOUR DEMISE MAY HAVE BEEN, THERE WAS ONE SMALL DETAIL I FOUND A BIT DIFFICULT TO SWALLOW. YOU KNOW, THE PART WHERE, ON THE DAY BEFORE YOU KICKED, YOU TOLD YOUR NEPHEW THAT YOU KNEW OF HIS DUAL IDENTITY ALL ALONG!! NOW, C'MON LADY--DO YOU REALLY EXPECT ANYBODY TO BELIEVE YOU?
BUT IT'S TRUE, FRED.

OH SURE IT IS! JUST LIKE IT WAS WHEN MARY JANE WATS ON MANUFACTURED THE SAME LAME CONFESSION WHEN PETER PROPOSED MARRAIGE TO HER! LISTEN, I'VE READ ALL THOSE OLD STORIES, AND I GUARENTEE, THERE'S NO WAY YOU TWO KNEW! NO WAY!
WE WERE JUST DISCREET, IS ALL. OFF PANEL, MJ AND I HAD QUITE A GIGGLE ABOUT IT.
AND IF YOU DON'T BELIEVE HER, YOUNG MAN--

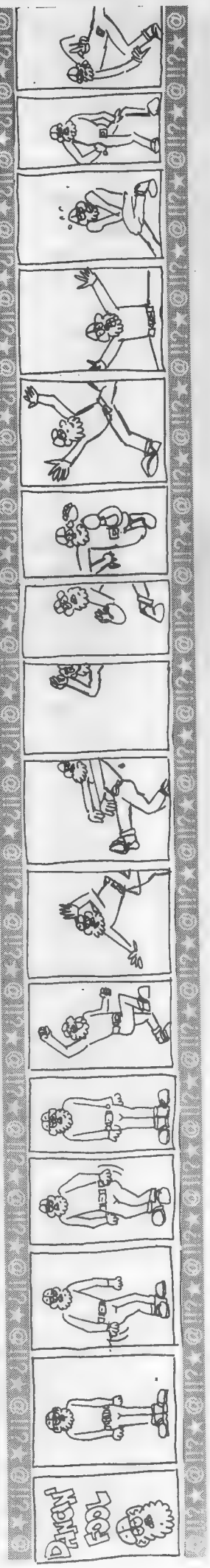
B-BUT HE WASN'T EVEN A CRIMEFIGHTER THEN?! NOT UNTIL YOU WERE...
..er...
..MURDERED..
YOU THINK I WOULDN'T RECOGNIZE MY OWN NEPHEW ON THOSE TV PROGRAMS, EVEN DRESSED LIKE THAT? THE BOY HAD QUITE AN ACT--COULDA BEEN SIEGFRIED AND ROY ALL ROLLED INTO ONE --BUT I SUPPOSE MY DEATH WAS WORTHWHILE IF IT RESULTED IN PETER GETTING HIS PRIORITIES STRAIGHTENED OUT.
WITH GREAT POWER, AND ALL THAT.

SO YOU DIDN'T RESENT SACRIFICING YOUR LIFE FOR..uh..THE SAKE OF THE PLOT?...
WELL, I ADMIT THERE WERE SOME ROUGH MOMENTS AT FIRST, BUT I'VE GOTTEN A LOT OF SUPPORT FROM FOLKS LIKE THE WAYNES --AND ESPECIALLY JOR-EL AND LARA-- ASSURING ME MY GREATEST ROLE IN LIFE WAS THIS PARTICULAR DEATH, SO I'M CONTENT.


OKAY, YOU BOTH ALLEGE TO HAVE KNOWN OF YOUR NEPHEW'S SECRET IDENTITY FROM WAY BACK, BUT HOW ABOUT THE RECENT REVELATION THAT THE PETER PARKER WHOSE ADVENTURES WE'VE BEEN FOLLOWING SINCE THE MID-SEVENTIES ISN'T YOUR FLESH AND BLOOD, BUT ACTUALLY A CLONE THE REAL SPIDER-MAN BATTLED BACK THEN?
ON THIS MATTER WE'RE IN TOTAL AGREEMENT, FRED--

MAY AND BEN PARKER © 1997 WHOEVER CURRENTLY OWNS MARVEL ENTERTAINMENT DATELINE: G!!☆ AND FRED HEMBECK © 1997 FRED HEMBECK

Since Fred's earliest new strips were designed for the old dimensions of ***CBG***, we proudly present "Dancin' Fool," which he drew with a Flair pen on typewriter paper just after his attempts to break into comics "the normal way" failed 20 years ago.



Viva la Hembeck!

The Hembeck Files, part 2

And more...

MARVEL

- ❑ *Iron Man* #112 (Jul 78), 1-pg. illustrated letter, (w/p/i); Hembeck's first published pro work.
- ❑ *Star Wars* #44 (Feb 81), 1-pg. pin-up, (p/i).
- ❑ *Fantastic Four Roast* #1 (May 82), full-length story, (w, some pencils; pencils and inks by many).
- ❑ *What If?* Vol. 1, #34 (Aug 82), 2-pg. strip, (w/p/i).
- ❑ *Peter Parker, The Spectacular Spider-Man* #86 (Jan 84), cover and story (p, story by Bill Mantlo and inks by Joe Abelo); Assistant Editor's Month.
- ❑ *Marvel Age* #14-21, #23-57, #58-140 (1984-94), strips, (w/p/i).
- ❑ *Peter Porker, The Spectacular Spider-Ham* #4 (Nov 85), story (p, story by Steve Skeates and inks by Joe Albelo).
- ❑ *Vision & Scarlet Witch* Vol. 2, #3 (Dec 85), 1-pg. strip (w/p/i).
- ❑ *Marvel Age Annual* #3 (Sep 87), wraparound cover and 18-pg. story, (w/p/i).
- ❑ *What The–!?* #2 (Sep 88), Nick Fury parody (w; layouts, uncredited; art by John Severin).
- ❑ *Video Jack* #6 (Sep 88), 2-pg. sequence (p, scripted by Cary Bates, inked by Dave Hunt).
- ❑ *What The–!?* #3 (Oct 88), Daredevil parody (w/p/i).
- ❑ *Marvel Tales* #216-217 (Oct-Nov 88), two-part "Spider-Ham" story (w/p, inks by Joe Albelo).
- ❑ *What The–!?* #4 (Nov 88), Daredevil parody (w/p/i).
- ❑ *Marvel Tales* #224-226 (Jun-Aug 89), three-part "Spider-Ham" story (parts 1-2 w/p with inks by Joe Albelo; part 3, w/p/i).
- ❑ *Fred Hembeck Destroys the Marvel Universe* #1 (89) (w/p, inks by Vince Colletta and Joe Staton).

Here's Hembeck's first strip for DC's "Daily Planet" page.

© 1978 DC Comics

HEMBECK From Page 110

ume under the FantaCo label.

That second edition of *The Best of Dateline @!!?#* had eight additional pages and new covers. Six more issues followed, many featuring new material. Issue #3, subtitled *Abbott & Costello Meet the Bride of Hembeck,* greatly expanded on a story that had started in *TBG*. In the Hembeck Zone, (also referred to as "The Omni-Worse") characters from several different companies mingled (many on their days off and only too willing to talk about their corporate employers). Colossal Boy wondered at his overnight conversion to Judaism due to an editorial dictum; Luke Cage complained about having to share his spotlight with a Kung Fu nut; and Herbie Popnecker ran off with Betty and Veronica.

"I never had any problem with the publishers," Hembeck said. "When I did the book for Eclipse, Dean Mullaney had me talk with Jack Harris at DC, and I later talked with Jim Shooter at Marvel. Shooter liked it quite a bit."

If anything, his parodies were bringing him to the attention of publishers in the best of ways: More and more, paying assignments began heading his way.

Let's *Roast*. Indeed, few assignments brought Hembeck to the attention of more "civilian" comics fans than *Fantastic Four Roast,* a 34-page extravaganza.

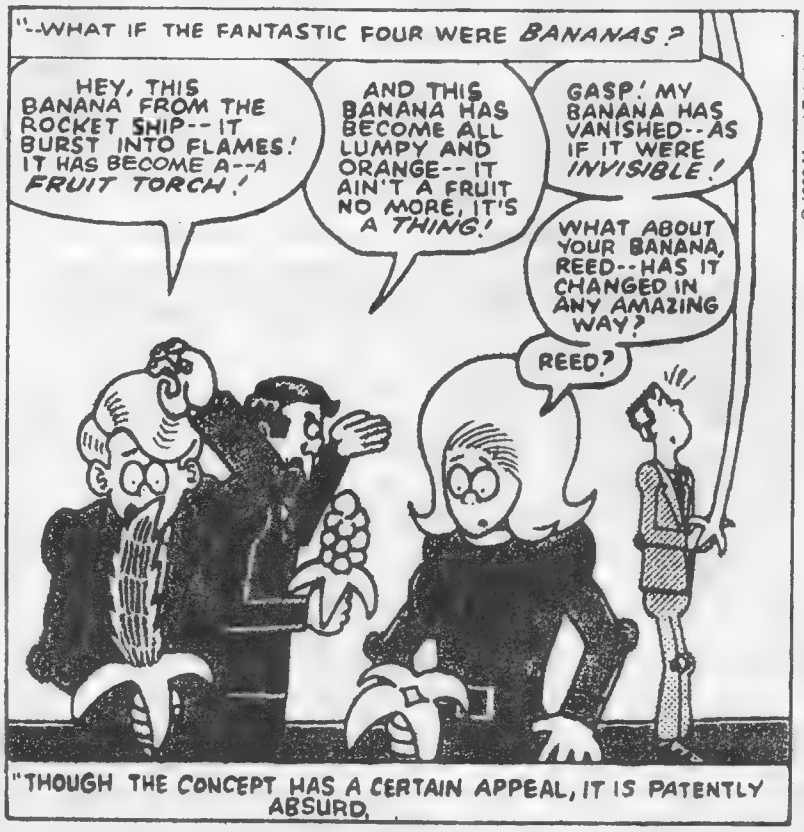
"I had run into Jim Shooter early on in his time as editor in chief," he said. "He was very excited about how he felt Marvel could change comic books as a medium, how it could even publish a Fred Hembeck comic book. He had this idea for celebrating the 20th anniversary of the *Fantastic Four*, and we determined I'd write it and do the layouts, and artists identified with those characters would draw it."

The tale, then correctly labeled by Hembeck as the silliest story in which the foursome had ever appeared, put the quartet at center stage of a Dean-Martin-style

UH OH...
OH TUBBY, WHAT AM I GOING TO DO? I WAS SUPPOSED TO BE INTERVIEWED, BUT WHEN I GOT HERE, THIS IS WHAT I FOUND. SHE NEVER EVEN ASKED ME A QUESTION...
DON'T DO THAT, LULU! LET THE SPIDER HANDLE THE DETECTIVE WORK.
I GUESS I'D BETTER CALL THE POLICE!
WHY SHOULD I?
BECAUSE I'VE ALREADY DEDUCED WHO COMMITTED THIS HEINOUS CRIME.
YOU HAVE? WHO?
WHAT? YOU'RE CRAZY!! MY POP NEVER KILLED ANYONE!! WHY IS IT THAT WHEN YOU BECOME THE SPIDER, YOU CHARGE MY POP WITH EVERY CRIME IMAGINABLE?
ELEMENTARY, MY DEAR LULU-- YOUR POP DID IT!
SIMPLE, LULU-- BECAUSE HE'S ALWAYS GUILTY.
WHAT DO YOU THINK, LULU?
ABOUT WHAT?
ABOUT MY DISGUISE!
THAT'S A DISGUISE?
SURE IT IS! I'M SUPPOSED TO BE A CAPTION IN A COMIC BOOK. US DETECTIVE TYPES LIKE TO BLEND IN WITH OUR SURROUNDINGS!
MEANWHILE...
LULU? TUBBY?
AH, THE CRIMINAL ALWAYS RETURNS TO THE SCENE OF THE CRIME! MR. MOPPET, DO YOU DENY THAT YOU MURDERED THE WOMAN WHO WAS SUPPOSED TO INTERVIEW YOUR DAUGHTER, PROBABLY BECAUSE YOU WERE FRUSTRATED PLAYING SECOND BANANA TO A BUNCH OF SNOT NOSED KIDS?
I NEVER COULD PUT ONE OVER ON YOU, YOU LITTLE TWERP! WELL, THIS IS THE LAST TIME YOU'LL EXPOSE ME!
THE SPIDER SPINS AS--URRK!!!
MAMA!
CORRECT ME IF I'M WRONG, BUT ISN'T THIS SUPPOSED TO BE A TRIBUTE TO THOSE WARM AND FUNNY LITTLE LULU STORIES BY JOHN STANLEY YOU'RE ALWAYS TELLING ME YOU LOVED SO WHILE YOU WERE GROWING UP?
MEANWHILE...
IT SEEMS MORE LIKE YOU'VE BEEN SNEAKING OUT TO SEE "FRIDAY THE THIRTEENTH – PART TWO"! YOU'RE A SICKO, HEMBECK, YOU KNOW THAT? THIS WHOLE STRIP HAS BEEN A PAIN IN THE BACK...
MEANWHILE...
-AND THE NECK...

Lulu and company © 1997 Western

*No characters were safe in **Dateline**, as Lulu and Tubby discovered.*


"--WHAT IF THE FANTASTIC FOUR WERE BANANAS?
HEY, THIS BANANA FROM THE ROCKET SHIP-- IT BURST INTO FLAMES! IT HAS BECOME A--A FRUIT TORCH!
AND THIS BANANA HAS BECOME ALL LUMPY AND ORANGE-- IT AIN'T A FRUIT NO MORE, IT'S A THING!
GASP! MY BANANA HAS VANISHED--AS IF IT WERE INVISIBLE!
WHAT ABOUT YOUR BANANA, REED--HAS IT CHANGED IN ANY AMAZING WAY?
REED?
"THOUGH THE CONCEPT HAS A CERTAIN APPEAL, IT IS PATENTLY ABSURD,

© 1982 Marvel Entertainment

*Once in Marvel's pages, Hembeck wasted no time in wreaking havoc. The Watcher used the above to illustrate what **didn't** make for a good 'What If?' in the first all-comedy issue, #34.*

celebrity roast. Guests ranging from Spider-Man to Eternity to The Living Totem appeared at the podium to poke fun at the guests of honor, even as a figure in shadows incompetently attempted to murder them.

No, we won't reveal the identity of the mystery assassin here. But, once you find a copy, there's another mystery you can help solve: Who drew this comic book?

"The intention was for credits to be published at the bottom of each page," Hembeck said. "Somehow, it didn't happen, and to this day I'm not even sure who some of the artists are for each page. Some you can tell easily, while some of the other sequences aren't necessarily drawn by the artists you'd associate with the characters." Denys Cowan, for example, drew the X-Men page. (Guesses on other pages are welcome to ***CBG***.)

"One I don't expect *anybody* to get is that artist Bill Anderson's first published artwork — he was just a teenage kid at the time — was on the Captain America page, which was pencilled by another artist. Bill inked the shield and only the shield in the 'Don't yield, hold Cap's shield' panel." It's an issue stuffed with trivia, all right, and packed with more gags per page than most other comic books of recent memory.

A contemporaneous Marvel assignment launched *What If?* Vol. 1, #34. Hembeck kicked off the all-humor issue by distinguishing between "what-ifs" that *could* logically happen from those that couldn't. Like "What if Aunt May were Ant Man?" (Hembeck's answer: "A family with as many bugs as this would soon move out of Forest Hills to take up residence in a Roach Motel...")

***Dateline* wrap-up.** Around the same time, *TBG* changed owners, and *Dateline* appeared in the first Krause Publications issue of

(Continues on Page 114)

And another!

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Dateline:G!!?★ by FRED HEMBECK

THIS ONE'S STRICTLY FROM HUNGER, FOLKS!

MORT WEISINGER EDITED IT, CURT SWAN DREW IT, I GOOFED ON IT: FROM JIMMY OLSEN #38, JULY 1959, THE UNFORGETTABLE "OLSEN'S SUPER-SUPPER"!--

DRIVING A CAR APPARENTLY BORROWED FROM ARCHIE ANDREWS, DAILY PLANET CUB REPORTER JIMMY OLSEN PICKS UP HIS RELUCTANT DATE FOR THE EVENING, LUCY LANE, UNAWARE THAT TWO MYSTERIOUS MEN ARE OBSERVING THE COUPLE--OR ***MISOBSERVING***, AS THE CASE MAY BE, AS THE NEAR SIGHTED ONE ACTUALLY MISTOOK THE LOVELY LUCY FOR JIMMY!

NO WONDER YOU CAN ONLY INVENT USELESS THINGS! YOU CAN'T ***SEE*** WHAT YOU'RE INVENTIN'!

OLSEN SPECIAL

GO GO

WHEN A TIRE ON JIMMY'S JALOPY SUSPICIOUSLY TURNS UP FLAT (GEE NOW, ***WHO*** COULD'VE?..), LUCY SEIZES THE OPPORTUNITY TO BAIL ON THE DATE, ACCEPTING THE OFFER OF SOME FRIENDS TO RIDE HOME IN A "REAL" CAR. A CHAGRINED OLSEN VOWS A VICTORY IN TOMORROWS "DAILY PLANET EATING CONTEST" AS SHE STALKS OFF. THE FIRST PRIZE? WHY, A SNAPPY LITTLE RED SPORTS CAR, BRAND NEW OF COURSE. YOU WERE EXPECTING MAYBE A FIFTY DOLLAR SAVINGS BOND?..

NOW, AS A PLANET EMPLOYEE, ***HOW*** JIMMY IS EVEN LEGALLY ABLE TO COMPETE, I DON'T KNOW. BUT WHEN TWO SHADOWY FIGURES APPROACH YOUNG OLSEN, PROFESSING TO BE BIG FANS OF THE BOW TIED REPORTER AND EAGER TO SEE HIM ***WIN*** THE CONTEST, MR. ETHICS IS ALL TOO HAPPY TO INGEST A TABLET THEY INVENTED THAT WILL ASSIST HIM BY GREATLY ENHANCING HIS APPETITE. THE EFFECTIVENESS OF THE PILL BECOMES ALL TOO EVIDENT THE FOLLOWING DAY...

--AS SUPERMAN PLAYS SUPER CHEF AND EDITOR PERRY WHITE ACTS AS SCOREKEEPER (INSPIRING THE QUESTION, DON'T THESE GUYS HAVE A FEW MORE ***IMPORTANT*** THINGS TO DO?).

DAILY PLANET EATING CONTEST

HAMBURGERS

HOTDOGS

PIE

GUESS NOT, BECAUSE THREE HOURS LATER, AS THE LAST TWO FINALISTS STAGGER OFF, LEAVING THE VICTORIOUS YET UNSATED OLSEN, SUPERMAN IS ***STILL*** WEARING THAT GOOFY HAT AND PLAYING SHORT ORDER COOK. IN HIS DELIRIUM BROUGHT ON BY MASSIVE HUNGER, JIMMY PLEADS WITH HIS BOSS TO ASSIST IN THE COOKING, WHICH A CRUSTY PERRY WHITE REFUSES TO DO, DECLARING "DON'T CALL ME ***CHEF!***" (NO, NOT REALLY, BUT ***WHO*** COULD RESIST AN OPPORTUNITY FOR A JOKE LIKE THAT? NOT ME.)

AFTER DEVOURING A SPECIALLY PREPARED SUPER-DOUGHNUT, THE KRYPTONIAN KITCHEN CLOSES, LEAVING THE INSATIABLE OLSEN WITH THE CONTENTS OF HIS HOME REFRIGERATOR, WHICH HE SOON CLEANS OUT. WANDERING THE STREETS IN SEARCH OF FOOD, HE STUMBLES ACROSS AN ALL NIGHT DINER, WHICH HE SHUTS DOWN AT 11 O'CLOCK, TOTALLY BEREFT OF FOOD (AND JIMMY TOTALLY BEREFT OF MONEY!).

AFTER WAX FRUIT, FLOWERS ***AND*** DIRT, JIMMY IS FINALLY REDUCED TO ***THIS***: RAIDING HIS TROPHY ROOM TO SCARF DOWN A VALUABLE ARTIFACT, THE FIRST CAN OF ***DOG FOOD*** ENDORSED BY KRYPTO, SUPERMAN'S PET WHEN HE WAS A BOY (WHO KNEW THE PUP HAD SUCH ***BUSINESS SAVVY***?)

JIMMY'S TREMENDOUSLY RELIEVED TO RECEIVE A PHONE CALL FROM THE PROFESSOR APOLOGIZING FOR NEGLECTING TO PROVIDE HIM WITH THE ANTIDOTE TO THE TABLET.

FIRST CAN OF KRYPTO DOG FOOD

KRYPTO DOG FOOD

ALTHOUGH DEEP INTO THE NIGHT, OLSEN IS ALL TOO HAPPY TO RUSH OVER TO THE INVENTOR'S ESTATE, EVEN IF IT MEANS CARTING ALONG A VALISE FULL OF EVIDENCE HE'LL NEED WHEN HE MEETS SUPERMAN IN COURT THE FOLLOWING MORNING (hm, YOU DON'T SUPPOSE THERE MIGHT BE SOME... ***CONNECTION?***). BEFORE THE CURE IS ADMINISTERED, HOWEVER, THE PROF IS CALLED AWAY, AND JIMMY IS INVITED BY HIS ASSOCIATE TO SWIM IN HIS POOL WHILE AWAITING THE BIG BRAIN'S RETURN.

WOULDN'T YOU KNOW IT--HE NEVER DOES. INSTEAD, THE CUB REPORTER SOON FINDS HIMSELF LOCKED IN THE VERY CABANA HE USED TO SECURE HIS VALISE WHILST SWIMMING. HAVING FOOLISHLY FORGOTTEN TO TAKE OFF HIS SUPERMAN SIGNAL WATCH BEFORE DUNKING INTO THE POOL, THERE'S NO ONE TO RESCUE HIM FROM HIS MAKESHIFT PRISON--AND THE WORST OF IT IS--HE'S ***STILL*** HUNGRY!! REALLY, ***REALLY*** HUNGRY!!

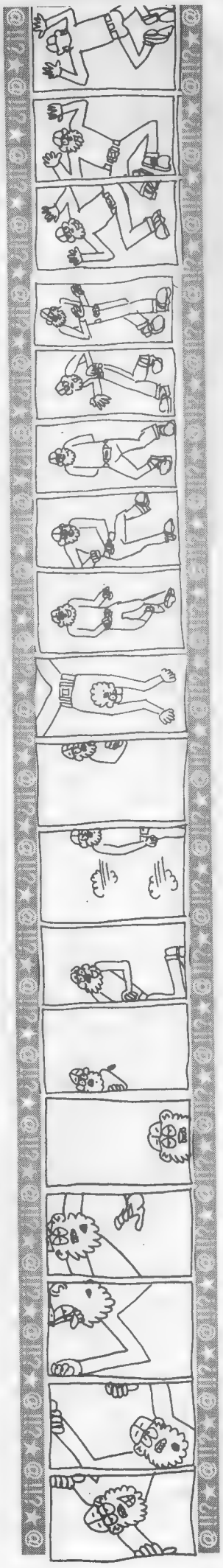
JIMMY TRIES TO LIMIT HIMSELF TO CHOMPING DOWN ON ALL THE CLOTHING, ***REALLY*** HE DOES, BUT WHEN ***THAT*** AVENUE IS EXHAUSTED, WHAT CAN HE DO BUT OPEN THAT VALISE AND ***EAT*** ALL THAT DELICIOUS COUNTERFEIT MONEY? ***YUM!***

YOU REALIZE, OF COURSE, WHAT THIS MEANS--THERE ARE NOW TWO MORE GRADUATES OF "THE RUBE GOLDBERG ACADEMY FOR CRIMINAL MASTERMINDS" SUCCESSFULLY OPERATING IN THE CITY OF METROPOLIS.

THE NEXT A.M. FINDS THE FLUSTERED REDHEAD--DRESSED IN A BOY SCOUT'S UNIFORM (...***DON'T*** ASK!) SHAMEFACEDLY CONFESSING IN OPEN COURT THAT HE HAS ...ah, ***DESTROYED*** THE STATE'S ENTIRE CASE (urp).

JUST AS THINGS LOOK THEIR DARKEST, ACROSS TOWN, AN IRATE RESTAURATEUR INADVERTANTLY COMES TO THE PROSECUTION'S AID WHEN HE CALLS THE COPS ON OUR TWO CLEVER COUNTERFEITERS.

SEEMS AS IF THE BOYS PASSED SOME FUNNY MONEY WHEN PAYING THEIR BREAKFAST CHECK. Y'SEE, THE NEARSIGHTED GENIUS ACCIDENTALLY ***SWITCHED*** BRIEFCASES WITH OLSEN THE NIGHT BEFORE, MEANING JIMMY ATE ALL THEIR ILLGAINED BOOTY, THUS GIVING ***THEM*** INDIGESTION! OUR STORY ENDS THERE, BUT ONE WONDERS--JIMMY BARELY HAD A CHANCE TO DRIVE HIS LITTLE RED SPORTS CAR, AND LUCY NEVER GOT TO SEE IT--SURELY THE SCANDALOUS WAY HE WON IT CAUSED THE CAR TO GO TO THE RUNNER UP--SO WHAT HAPPENED? DID LUCY WIND UP DATING ***HIM***? THE MIND REELS...



SUPERMAN FAMILY CHARACTERS ©1997 DC COMICS' DATELINE:G!!?★ and FRED HEMBECK ©1997 FRED HEMBECK

Bah, Hembeck!

The Hembeck Files, part 3

And yet more...

MARVEL (cont'd)

- ❑ *Web of Spider-Man Annual* #5, (89), 3-pg. "Dubious Achievements" story, 3-pg. "Li'l Petey" story (w/p/i).
- ❑ *Spectacular Spider-Man Annual* #9, (89), 7-pg. "Petey" story (w/p/i).
- ❑ *Amazing Spider-Man Annual* #23 (89), 6-pg. strip "Spidey's Greatest Foes" (w/p/i).
- ❑ *Marvel Super-Heroes Spring Special* #1 (1990), Brother Voodoo story (p, story by Scott Lobdell and inks by Dell Barras); uses "straight" art style.
- ❑ *Marvel Tales* #235 (Mar 90), #248 (Apr 91), #251 (Jul 91), and #252 (Aug 91), "Petey" stories (w/p/i).
- ❑ *Fred Hembeck $ells the Marvel Universe #1* (90), reprints *Marvel Age* strips with six new pages (w/p/i, except covers inked by Terry Austin).
- ❑ *Spectacular Spider-Man Annual* #11, (91), "Gals in Spidey's Life" story (w/p/i).
- ❑ *Generation X Collectors' Preview* (Oct 94), 1-pg. strip (w/p/i).
- ❑ *Iron Man Collectors' Preview* (Nov 94), 1-pg. strip (w/p/i).
- ❑ *Spider-Man Collectors' Preview* (Dec 94), 1-pg. strip (w/p/i).
- ❑ *X-Men Collectors' Preview*, 1-pg. strip (w/p/i).
- ❑ *Captain America Collectors' Preview*, 1-pg. strip (w/p/i).
- ❑ *Beavis and Butt-head* #15 (May 95), 1-pg. Brother Voodoo strip (p).
- ❑ *Bug Special* #1 (97), puzzle and game pages (w/p/i, from idea by Todd DeZago).
- ❑ *Untold Tales of Spider-Man* #23, (Jul 97) Petey story (w/p/i).
- ❑ *Untold Tales of Spider-Man* '97, Petey story (w/p/i).

HEMBECK From Page 112

Comics Buyer's Guide (#482, Feb. 11, 1983). A few gems sprang from this later work, including his prescient lampooning in #528 of the plotline of *Superman IV: The Quest for Peace*, a film still years down the road. After watching ABC-TV's *The Day After*, cartoon Fred asks Superman why he doesn't just haul all the world's nuclear weapons into space:

Superman: Because I'm a fictional character.

Fred: Oh, yeah. I keep forgetting.

The strip appeared irregularly thereafter as his other professional work demands increased, with only seven installments appearing in 1984. In the final strip, appearing in #571 (Oct. 26, 1984), Fred was bludgeoned by a publicity-seeking Blue Devil, who's a little peeved that Fred's too busy working on "A Fond Farewell to *Crystar, Crystal Warrior*" to help him out.

Attack of the zuvembies! It's appropriate that a DC character would take a swing at Fred in 1984, since he'd work almost exclusively for Marvel for the next decade. Oh, there were four stories in *'Mazing Man* and a strip in *Flash* #300, and Hembeck work appeared from Archie, Claypool, Fantagraphics, and First, but those were a bonus. The regular place to find Fred, of course, was the Marvel house organ, *Marvel Age*.

"Editor Jim Salicrup liked my work and had been a big supporter of mine," Hembeck said. "Beginning with issue #14, I did two pages a month until issue #140, missing only a couple of issues."

Several of the *Marvel Age* strips were set at "The Fred Hembeck Show," a talk show "live from deep inside the Marvel universe." Fred's unlikely guests included The Punisher, The High Evolutionary, and Mephisto.

The *Marvel Age* gig included 1987's *Annual* #3, in which Hembeck's talk show provided linking sequences between previews of Marvel's 1988 comics storylines.

Hembeck selected several *Marvel Age* strips for later reprinting in 1990's *Fred Hembeck $ells the Marvel Universe* #1.

Who do? One of the most frequent guests in the *Marvel Age* strip rarely appeared anywhere else — so much so that Hembeck practically claimed the character for his own: Brother Voodoo.

Over the course of several stories, Hembeck supplied the happy hougan with a sibling, Sister Voodoo, and an infant nephew, Voodoo Chile. A dream came true for Hembeck in 1990 when he penciled, in dramatic style, the first solo Brother Voodoo story in 15 years in *Marvel Super Heroes Spring Special* #1.

Hembeck volumes from FantaCo

- ❑ #1 (1980) "The Best of *Dateline @!!?#*" Reprints Eclipse volume plus eight pages to make a 48-page collection.
- ❑ #2 (Feb 80) "Hembeck 1980." (w/p/i). Features 40 pages of *Dateline* reprints, including the infamous Newlywed Game sequence.
- ❑ #3 (Jun 80) "Abbott & Costello Meet the Bride of Hembeck!" Features 25-pg. OmniWorse story including Power Man's meeting with Power Girl and various crude speculations about Cyclops and Phoenix.
- ❑ #4 (Nov 80) "Bah, Hembeck!" Fred reminisces about favorite stories and how he started reading comics. 24 pgs.
- ❑ #5 (Feb 81) "The Hembeck File." Includes "The Hembeck No One Knows (Or Cares) About" from *Rocket's Blast Comicollector* #150. 48 pgs..
- ❑ #6 (Sep 81) "Jimmy Olsen's Pal Fred Hembeck." Features 32-pg. OmniWorse story, including the Jimmy Olsen Liberation Front, Green Berets, gray Kryptonite, and various crude speculations about Bouncing Boy.
- ❑ #7 (1983) "Dial H for Hembeck." Features *Dateline* strips, framing sequence and "I Remember Soupy." 32 pgs.

Hembeck later elaborated on his interest in Brother Voodoo in *Fred Hembeck $ells the Marvel Universe*. Jericho Drumm arrived on the scene near the very end of the occult comics craze of the early 1970s. "Brother Voodoo boarded the *Titanic* just as the gangplank was being raised," Hembeck said. "The party was over, and so was Jericho's brief career." What turned this story from tragedy to comedy, he said, was an exchange at a late-1970s convention in Toronto. Asked at a panel why DC and Marvel were teaming up Superman and Spider-Man, either Marv Wolfman or Len Wein (he doesn't remember which) responded, "It was either that or the Brother Voodoo-Brother Power the Geek team-up!"

The running gag was off. "That offhand linking of Brother Voodoo for the sake of a quick quip to another brother — considered by many as the, um, *silliest* character of the 1960s — changed the way I viewed Brother Voodoo forevermore... I was finally able to exploit his lack of importance in *Marvel Age* for a joke, and it just blossomed when I came to realize that, in terms of guest appearances, he ranked behind Fin Fang Foom and just ahead of Night Nurse!"

Carnage! (No, not *that* carnage...) "It started out based on something Cat Yronwode reported on in *Fit to Print* in *TBG* in the early 1980s," Hembeck said. "Rumors had been going around that Jim Shooter, the new editor in chief at Marvel, wanted to kill all of Stan and Jack's characters." The rumors were groundless but inspired Shooter to ask Hembeck if he might be interested in doing a comic book on the subject.

"We knew we couldn't call it *Jim Shooter Destroys the Marvel Universe*, so Jim said, 'Let's use you!' I said that was OK, but maybe we could incorporate him into the story."

Hembeck developed a 48-page story with a large framing sequence in which a cartoon Jim Shooter receives a fake ***CBG*** reporting the rumor and decides — to the surprise of his three assistants, Clark, Bruce, and Diana — that they have to carry through on the imagined threat.

In the final part of the original framing sequence, after all the Marvel characters have been massacred, Hembeck reveals that for-

Er, well, I really don't HAVE any comic books, except I looked around my ATTIC and found THIS. It's an old CAPTAIN AMERICA.
CAPTAIN AMERICA
MARCH NO.3
COMICS
CAPTAIN AMERICA?
They haven't published THAT in years and years!
Yeah, comics about COSTUMED GUYS are OLD FASHIONED.
NOBODY reads 'em anymore.
© 1990 Marvel Entertainment

Li'l Petey fails to impress Li'l Flash and Li'l Liz.

mer DC Editor Mort Weisinger planted Shooter under the control of pseudo-mock kryptonite at Marvel.

Marvel announced the project in ***CBG*** #485 (March 4, 1983). Then began the delays, Hembeck said. Relations between Marvel and DC cooled around the time of the *Avengers/Justice League* crossover controversy (Hey, where *is* that thing?), forcing the excision of the DC elements.

Next, Marvel executives weren't comfortable about the cartoon Shooter's role in the story, so Hembeck changed several pages to place the blame on vengeful "Tiny Tim Shooter," Jim's slightly shorter twin brother.

Just when it looked like the story would see daylight, he said, "Jim Shooter gets fired! The new administration certainly didn't want the story to see print as written."

By 1989, six years had passed since the initial announcement of the project. "It's like the picture of Dorian Gray for me," Hembeck told ***CBG*** in issue #790 (Jan. 6, 1989). "As long as it's not published, I'm safe."

Finally, it was Salicrup to the rescue. "Jim saved the project. It couldn't be 48 pages, however, so the framing sequence was shortened to five pages inked by Joe Staton." The framing sequence featured Marvel's then-popular Punisher reading cartoon Fred's (by then somewhat out-of-date) story, "When Titans Croak."

In this main story, Crackers, Crown Prince of Death, engineers the demises of hundreds of Marvel characters. Even the villainous Zzzax appears long enough to short-circuit in a hot tub.

Inking chores on the main story went — ironically — to Vince Colletta!

Petey. Kurt Busiek's *Untold Tales of Spider-Man* rose to cult popularity in the mid-1990s for its "retro" take on Spider-Man. It'd be hard to have a more retro take on the character than Hembeck's strip "Li'l Petey, The Adventures of Peter Parker When He Was a Boy." The strip, which appeared as a back-up feature in Spider-Man annuals and *Marvel Tales* issues be-

(Continues on Page 116)

And yet another!

dateline:G!!?★ by FRED HEMBECK

AL! AL WILLIAMSON! IT'S **ME**--FLASH! DON'T LEAVE! COME BACK!!

..COME--BACK..

sigh.. I **KNEW** THIS WAS GOING TO HAPPEN. IT ALWAYS DOES. THAT'S ME--**FLASH GORDON**, THE ORIGINAL GOOD NEWS/BAD NEWS GUY.

GOOD NEWS: ALEX RAYMOND PROPELS ME TO THE FOREFRONT OF COMIC-STRIP ICONS UPON MY 1934 DEBUT.

BAD NEWS: MY MASTERFUL CREATOR **ABANDONS** ME WHEN THE GOVERNMENT CALLS HIM INTO SERVICE FOR WORLD WAR TWO.

Oh SURE, I WAS IN CAPABLE ENOUGH HANDS AFTER THAT--HEY, I'M **STILL** BEING SYNDICATED, AREN'T I?--BUT THERE JUST WASN'T ANY OF THAT SPECIAL MAGIC, AT LEAST NOT UNTIL A YOUNG FELLOW BY THE NAME OF AL WILLIAMSON CAME ALONG.

AL--AL, ARE YOU **OUT THERE?**..

A CARTOONIST WHO GREW UP REVERING RAYMOND, WILLIAMSON BEGAN DRAWING SCIENCE FICTION COMICS IN THE LATE FORTIES, THOUGH IT TOOK HIM UNTIL **1966** TO GET A SHOT AT ME.

Whew! TALK ABOUT YOUR **LONG** APPRENTICESHIPS!?..

Y'SEE, KING FEATURES HAD JUST STARTED UP A LINE OF COMIC BOOKS BASED ON THEIR CHARACTERS--**NONE** OF WHICH WAS **MORE SPLENDID** THAN **MY** FIRST ISSUE!

=sigh=

THE COMBINATION OF WILLIAMSON'S TREMENDOUS TALENT AND LONG NURTURED LOVE FOR RAYMOND MADE FOR A TRULY TRANSCENDANT COMIC BOOK--**AND** IT'S WORTH A PRETTY PENNY, TOO--CHECK YOUR PRICE GUIDE. IF ZARKOV HADN'T SPILLED ONE OF HIS G-ZAT! EXPERIMENTS ALL OVER **MY** CACHE, I'D BE ONE **RICH** SPACEMAN TODAY..

THAT WAS THE **GOOD** NEWS--THE **BAD** NEWS WAS, THAT YOUNG AL ONLY DREW A COUPLE OF ISSUES, AND SOON AFTER, THE **ENTIRE** KING COMICS LINE WAS **KAPUT**.

DONE.

HISTORY.

OUTTA HERE.

IRONICALLY, WILLIAMSON SPENT MOST OF THE NEXT 14 YEARS DELINEATING THE ADVENTURES OF **ANOTHER** RAYMOND CREATION, SECRET AGENT X-9 (aka CORRIGAN), BUT FINALLY, IN 1980, THERE WAS **MORE** GOOD NEWS FOR YOURS TRULY.

SPURRED ON BY THE SUCCESS OF STAR WARS AND THE FIRST SUPERMAN MOVIE, **I** WAS AWARDED A BIG BUDGET FEATURE FILM OF MY OWN

ME!

FLASH GORDON!

THE **BAD** NEWS?

DID YOU **SEE** THE PICTURE?

BUT DEALING WITH THE LIKES OF QUEEN AND DINO DELAURENTIIS WAS ALL WORTH IT **JUST** TO HAVE WHITMAN PUBLISHING ENLIST NOT **QUITE** AS YOUNG AL TO ILLUSTRATE THE INEVITABLE COMIC BOOK ADAPTATION.

mmMM! TASTY!!

MORE BAD NEWS. **ANOTHER** 15 YEAR INTERVAL PASSED UNTIL, LIKE THE MYTHICAL CITY OF BRIGADOON, I ONCE AGAIN REAPPEARED ON WILLIAMSON'S EVER BUSY SCHEDULE.

LEMME TELL YA, EVEN **MING** WAS IMPRESSED WITH THE TWO ISSUE SERIES NO LONGER YOUNG AL PRODUCED FOR MARVEL COMICS IN 1995!

AND THEN--pfft--JUST LIKE **THAT**, HE WAS **GONE**. IN HIS WAKE, HE LEFT **THREE** LESSONS.

ONE: THROUGH EACH INCARNATION, WILLIAMSON'S TALENT REMAINS A **CONSTANT**..

TWO: FROM KING COMICS' CHEAP NEWSPRINT, TO WHITMAN'S THICK WHITE STOCK, ON TO MARVEL'S GLOSSY PAPER, THE FORMAT **IMPROVES** DRAMATICALLY EVERY FIFTEEN YEARS..

..AND **THREE**, QUEEN AZURA'S COSTUMES KEEP GETTING **SKIMPIER AND SKIMPIER!!**

HOOH HA!!

--sigh--

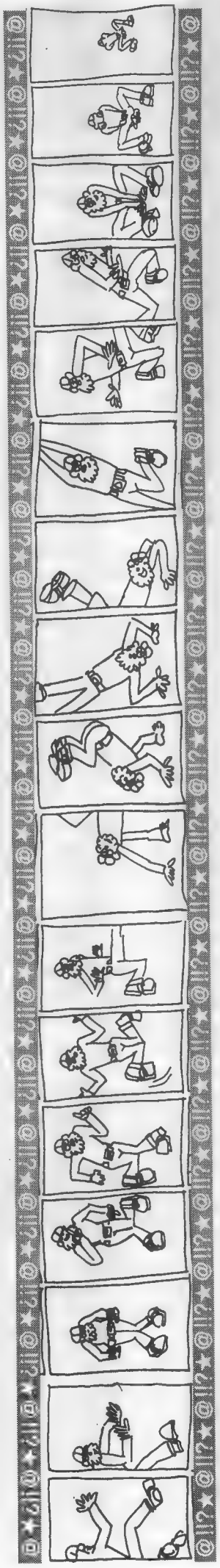
MIGHT AS WELL **RESIGN** MYSELF TO IT, IT'S GONNA BE A **WHILE** BEFORE WILLIAMSON AND I GET TOGETHER AGAIN.

Ah, BUT **WHEN** WE DO!! LOOK FOR ME AND OLD AL TO REUNITE WITH "FLASH GORDON--2010", A DELUXE HARDCOVER EDITION WITH TIPPED IN ENDPLATES!

THE **STORY**? WOULDJA BELIEVE MONGO IS CONQUERED BY QUEEN AZURA'S ALL NUDE AMAZON ARMY--AND **I'M** A PRISONER OF WAR?!?

HEY, AL--HOWABOUT WE START WORK ON **THIS** ONE A LITTLE BIT EARLY?

PLEASE?



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FLASH GORDON © 1997 KING FEATURES DATELINE:G!!?★ 3rd FRED HEMBECK © 1997 FRED HEMBECK

Yip Yip Hembeck!

The Hembeck Files, part 4

The beat goes on...

FANTACO

- ❑ *Alien Encounters* #1, 4-pg. story (w/p/i).
- ❑ *Smilin' Ed* #1 (80), "The Dog" 4-pg. story (w/p/i).
- ❑ *Smilin' Ed* #4 (80), TV story (w/p, inked by Bill Anderson).
- ❑ *Hembeck: The Best of Dateline: @!?#?!* expanded edition (w/p/i).
- ❑ *Fantaco's Chronicles Series* #2-5 (82), strips, (w/p/i).
- ❑ *Hembeck* #2-7 **(see inset, previous page)** (w/p/i).

FANTAGRAPHICS

- ❑ *Amazing Heroes* #200, 4-page strip (w/p/i).
- ❑ *Aesop's Fables* #1 (Spr 91), 1-pg. strip (p/i, scripted by Charles Santino).
- ❑ *Amazing Heroes Smimsuit Specials,* pin-ups in all.

FIRST

- ❑ *E-Man* #6 (Sep 83), Twinkies parody ad (w/p/i).
- ❑ *Grimjack* #29, Munden's Bar story (w/p/i).

KITCHEN SINK

- ❑ *Spirit Jam,* 1-pg. strip (w/p/i with Denis Kitchen).
- ❑ *Bizarre Sex,* 1-pg. strip (w/p/i).

PERSONALITY

- ❑ *Batbabe* #1, *Spider-Femme* #1, *Wolverbroad* #1, and *Superbabe* #1, 4-pg. origin stories in each (w/p/i based on editor's concepts).

PETA

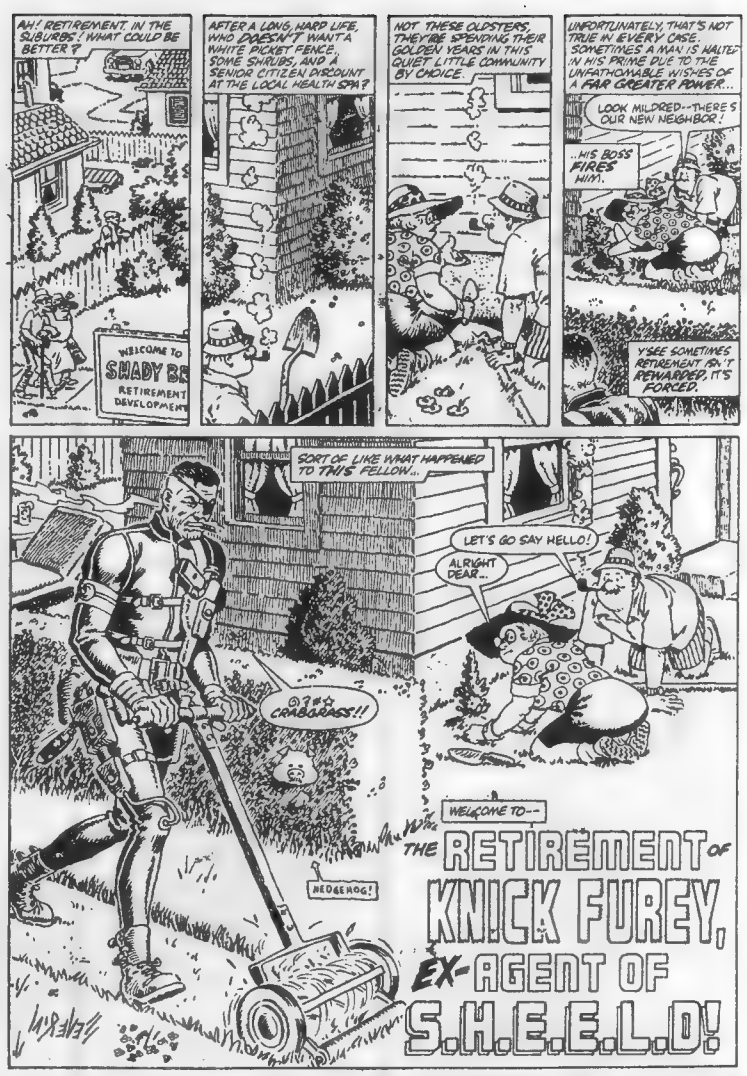
- ❑ *Born to be Wild,* 2-pg. jam strip with Terry Austin (w/p/i, Austin w/p/i); charity comic.

TOPPS

- ❑ *Satan's Six* #2, (may 93) "Mr. Mumbo Jumbo" 6-pg. story (w/p/i); Mumbo is Hembeck's character.

And starting this week, the Hembeck File grows again in ***CBG***...

AH! RETIREMENT IN THE SUBURBS! WHAT COULD BE BETTER?
AFTER A LONG, HARD LIFE, WHO DOESN'T WANT A WHITE PICKET FENCE, SOME SHRUBS, AND A SENIOR CITIZEN DISCOUNT AT THE LOCAL HEALTH SPA?
NOT THESE OLDSTERS. THEY'RE SPENDING THEIR GOLDEN YEARS IN THIS QUIET LITTLE COMMUNITY BY CHOICE.
UNFORTUNATELY, THAT'S NOT TRUE IN EVERY CASE. SOMETIMES A MAN IS HALTED IN HIS PRIME DUE TO THE UNFATHOMABLE WISHES OF A FAR GREATER POWER...
LOOK MILDRED--THERE'S OUR NEW NEIGHBOR!
...HIS BOSS FIRES HIM.
Y'SEE, SOMETIMES RETIREMENT ISN'T REWARDED, IT'S FORCED.
SORT OF LIKE WHAT HAPPENED TO THIS FELLOW...
LET'S GO SAY HELLO!
ALRIGHT DEAR...
6?!#☆ CRABGRASS!!
WELCOME TO--
THE RETIREMENT OF KNICK FUREY, EX-AGENT OF S.H.E.E.L.D!
1.


AH! RETIREMENT IN THE SUBURBS! WHAT COULD BE BETTER?
AFTER A LONG, HARD LIFE, WHO DOESN'T WANT A WHITE PICKET FENCE, SOME SHRUBS, AND A SENIOR CITIZEN DISCOUNT AT THE LOCAL HEALTH SPA?
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LOOK MILDRED--THERE'S OUR NEW NEIGHBOR!
...HIS BOSS FIRES HIM.
Y'SEE SOMETIMES RETIREMENT ISN'T REWARDED, IT'S FORCED.
© 1988 Marvel Entertainment
WELCOME TO SHADY BR RETIREMENT DEVELOPMENT
SORT OF LIKE WHAT HAPPENED TO THIS FELLOW...
LET'S GO SAY HELLO!
ALRIGHT DEAR...
6?!#☆ CRABGRASS!!
HEDGEHOG!
WELCOME TO--
THE RETIREMENT OF KNICK FUREY, EX-AGENT OF S.H.E.E.L.D!

Hembeck's layouts (left) for Marvel's ***What Th–?!*** *#2 were followed closely by John Severin (right).*

HEMBECK From Page 114

ginning in 1989, paid tribute to the Little Archie style of Bob Bolling.

Past met distant past in 1997, when Hembeck provided two "Lil' Petey" back-ups for *Untold Tales*.

Other arachnophile Hembeck projects for Marvel include several Spider-Ham stories and a complete issue of *Peter Parker* done for "Assistant Editor's Month."

Another favorite Hembeck project for Marvel was a story for the Carl Potts-edited *What Th–?!*. Potts wanted Hembeck to write a Nick Fury parody, but, rather than provide a conventional script, he sent a drawn script insetad. "The issue was drawn by John Severin, and it turned out he followed my layout line by line. Doing Nick Fury like that was a big thrill."

So where's he been? Hembeck's tenure on *Marvel Age* wound down in 1994, when Steve Saffel took the publication in a different direction. Hembeck was busy, anyway — "playing Mr. Mom."

Hembeck and his wife, Lynn, whom fans may remember from her appearances in previous cartoons, had daughter Julie several years ago. Complications during childbirth resulted in physical developmental delays for Julie, requiring Fred to care for her nearly full-time.

Today, Julie is in school and progressing steadily, Hembeck said. "And I've read her every volume of the *Little Lulu Library*, so her education is being taken care of!"

On comics today. Despite being away from the drawing board for a while, Hembeck has still kept up with comics. "I read a lot of the DC titles: *Superman, Flash, Green Lantern, Shazam,* and some of the Vertigo titles like *Sandman Mystery Theatre*. I also keep up with some of the Marvel comics — I read anything Kurt Busiek writes. I also like a lot of the 'alternative' comics — *Hate, Naughty Bits, Palookaville, Castle Waiting, etc.*"

CBG will soon provide Hembeck's cartoon take on something he's never addressed before: Image.

"I'll be doing a few strips on Image," he said. "I like *Savage Dragon*. I also have a strange fascination with *Spawn*. I admire Todd McFarlane for what he's done with it. I also read *Leave It to Chance*. Basically, if I like the creator, I'll give the title a try."

Hembeck's current reading list also includes Archie titles. "I've always liked Archie Comics. Some of the stories are really close to what they were like 20 years ago. There's something comforting in that."

And, of course, it wouldn't be *Dateline* without a heaping helping of comics nostalgia. "Since our move, everything's in nice, neat piles. Now if I want something to use as a resource, it's there."

Full circle. In the summer of 1995, Hembeck toyed with the idea of reviving *Dateline* for ***CBG***, drawing a few strips. (The Aunt May strip featured in this article was drawn then.) A move to another city and caring for Julie delayed the project, and he might never have finished the proposal if not for Al Williamson.

"I ran into Al and told him I'd done a strip about him — the Flash Gordon strip — and later on I sent him a copy. That made me look at the strips again."

In mid-1997 he completed the first package of new *Dateline* strips in 13 years. They were immediately accepted at ***CBG***. Over the past few months, he's been hard at work on new strips, set to appear — we hope — *weekly* in ***CBG***.

"We're looking forward to many more years of knobby knees and elbows," said ***CBG*** Editor Maggie Thompson.

John Jackson Miller *hit his head laughing at* ***Fantastic Four Roast*** *#1 15 years ago and hasn't been right since.*

Hembeck's Silver Age tribute gallery

Hembeck's been active the past few years producing tributes of Silver Age covers as gifts for friends. Enjoy these six rarities, on an equally rare sideways CBG page!

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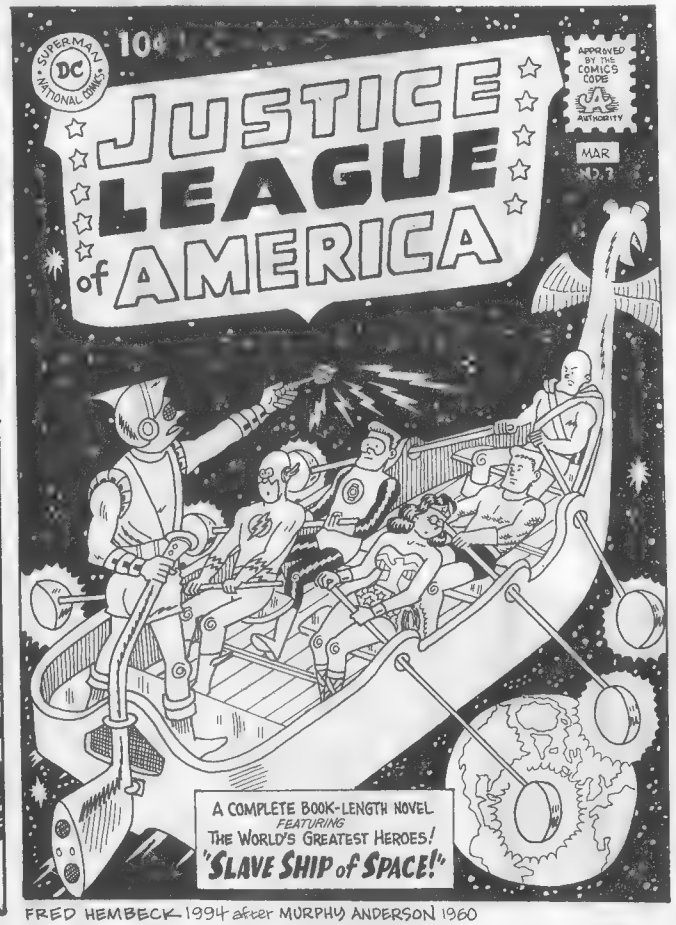
FRED HEMBECK 1995 after JACK BURNLEY 1942

Jstice League © 1997 DC Comics



FRED HEMBECK 1994 after MURPHY ANDERSON 1960

Giant-Man and Hulk © 1997 Marvel Characters

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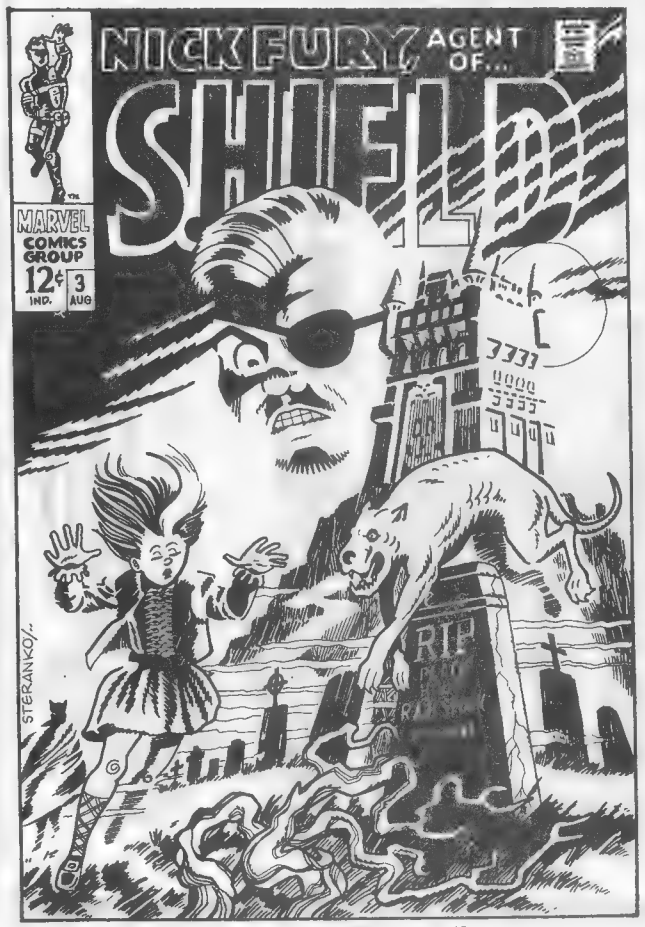

FRED HEMBECK 1995 after JIM STERANKO 1968

Spidey © 1997 Marvel Characters

the AMAZING SPIDER-MAN
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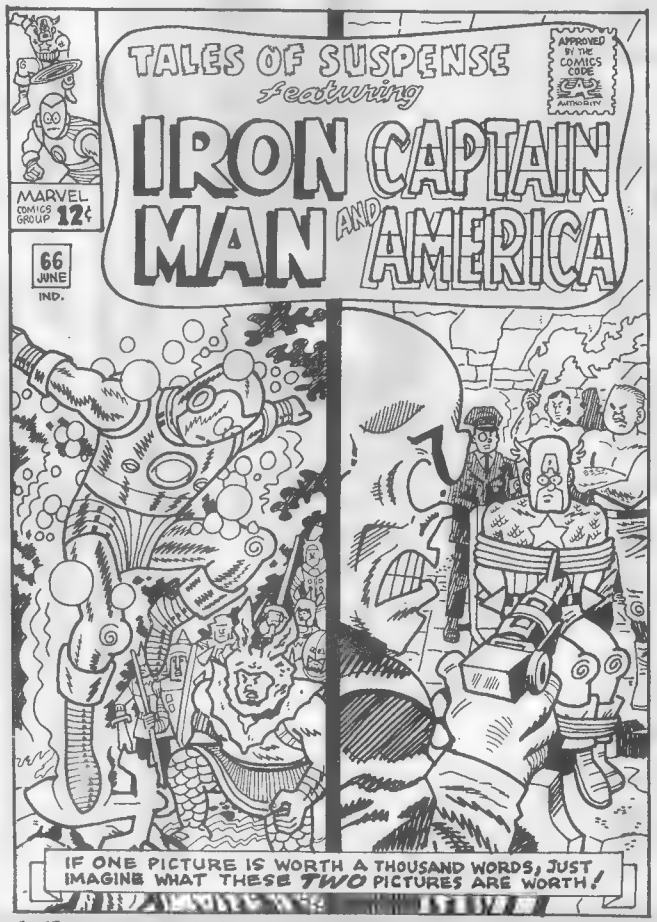
DOES THE GREEN GOBLIN LOOK CUTE TO YOU? DOES HE MAKE YOU WANT TO SMILE? WELL, FORGET IT! HE'S THE MOST SINISTER, MOST DANGEROUS FOE SPIDEY'S EVER FOUGHT!
GUEST-STARRING NONE OTHER THAN THAT RAMPAGING POWERHOUSE, THE INCREDIBLE HULK!
NO! YOU'RE NOT SEEING THINGS! THESE REALLY ARE THE EVIL ENFORCERS, BACK AGAIN TO GANG UP ON OUR OL' WEB-SPINNER!

FRED HEMBECK 1994 after STEVE DITKO 1964

Iron Man and Cap © 1997 Marvel Characters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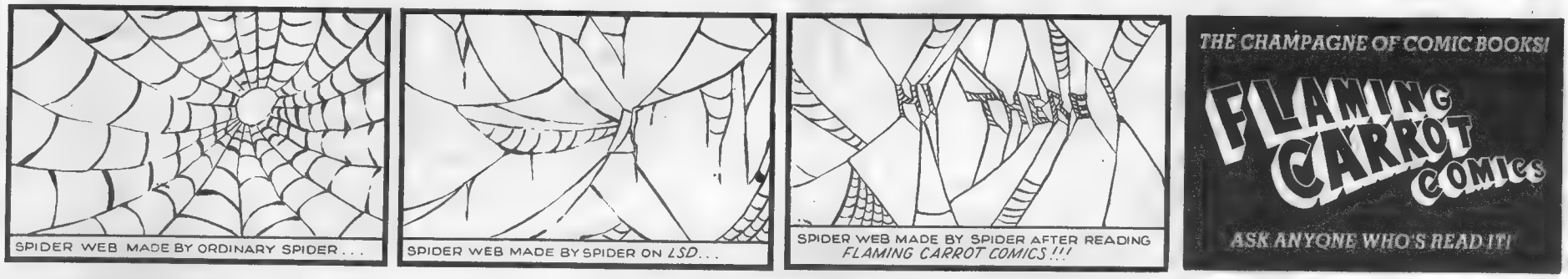
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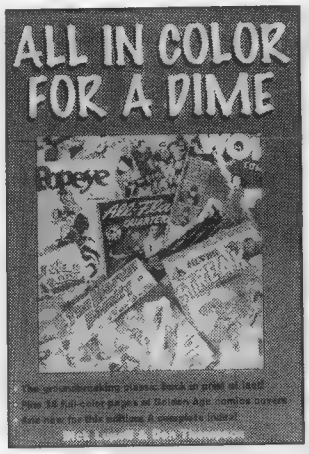

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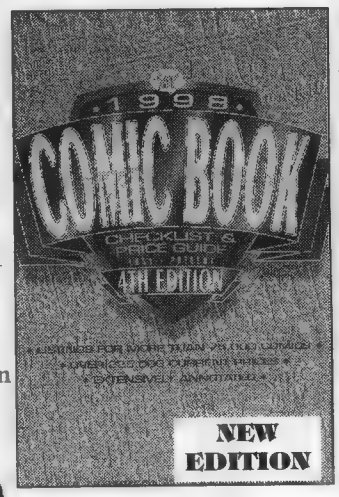

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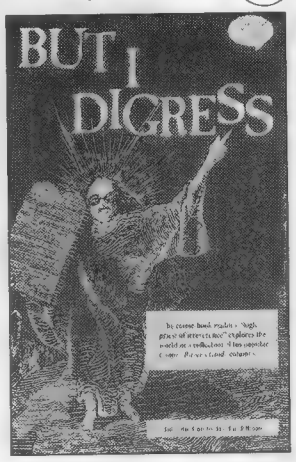

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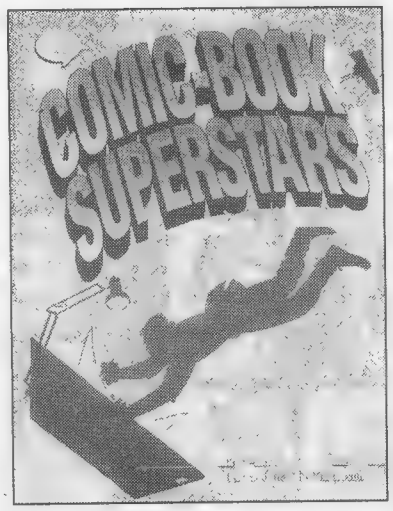

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"Lost" DC: Gold and Silver

"Through the decades, there have been dozens of comic-book stories which, for one reason or another, didn't end up in the destination they were headed for."
— John Wells

By John Wells

One of many fascinating details in the history of long- (and not-so-long-) running series is the presence of "lost" episodes. Even people with only a passing familiarity with *Star Trek* have heard of the unaired pilot that was eventually recycled into an episode of the regular series. Through the decades, there have been dozens of comic-book stories which, for one reason or another, didn't end up in the destination they were headed for.

This is the first in a series of articles in this issue attempting to document the "lost" stories of National Periodical Publications and DC Comics (referred to simply as DC here). It is by no means definitive, and diligent efforts of comics researchers continue to dig up new surprises every year. It's to be hoped that the publication of this article will spur more such detective work.

The next three parts of this series will look at lost DC material from the 1970s and 1978's "DC Implosion" in particular. First, though, cast your mind back to the dawn of the comic-book field:

The FASTEST MAN ALIVE!
The FLASH
ART CARMINE INFANTINO
A GOLDEN AGE STORY-NEVER BEFORE PUBLISHED!
IT WAS ONLY A LITTLE CURIO SHOP ON A SIDE STREET WITH A SIGN READING "WE SAVE LIVES!" AND THE PROPRIETOR WAS A SMILING LITTLE OLD MAN...YET THAT STORE WAS THE STARTING POINT FOR AS BIZARRE AN ADVENTURE IN WHICH THE FLASH EVER BROKE A SPEED RECORD! WHEN THE OWNER GAVE THE FASTEST MAN ALIVE A LITTLE IRON COIN, HE STARTED HIM OFF ON...
"The Tale of the THREE TOKENS!"

A Flash story that wasn't published during the Golden Age finally saw print in ***The Flash*** *#214 (Apr 72), also known as* ***DC 100-Page Super Spectacular*** *#DC-11.*

***Comics Magazine* connection**

Just months after the 1935 publication of DC's first comic books, *New Fun Comics* and *New Comics*, an astonishing number of DC strips surfaced in Centaur's *The Comics Magazine* #1 (May 36). Some of the features had been retitled, but many ran virtually unchanged from their DC incarnations. Sheldon Mayer, one of the cartoonists whose material turned up in *The Comics Magazine*, told historian Ron Goulart that he had no idea how his stories had ended up there.

Although it was common in the early days of the comic-book industry for cartoonists to take their features from one company to another, the sheer number of DC features in the first few issues of *The Comics Magazine* suggest another possibility. It is a matter of record that DC founder Major Malcolm Wheeler-Nicholson was plagued by financial problems throughout his time at the company. It doesn't seem unreasonable to assume that the Major sold some of his inventory to another publisher as a means of helping to pay debts.

Among the remarkable discoveries in *The Comics Magazine* is the presence of a pair of Jerry Siegel and Joe Shuster stories. The Doctor Mystic installment in #1 is actually a Doctor Occult chapter, the first part of a serial that continued directly into *More Fun* #14. Even more significantly, "Federal Agent" in *TCM* #2 is nothing less than the first appearance of Siegel and Shuster's Bart Regan. In a thread of continuity, Regan was promoted from federal agent to "Spy" when he made his DC debut in *Detective Comics* #1 in 1937.

Sheldon Mayer's time-traveling serial "The Strange Adventures of Mister Weed" (*New Comics* #1-4) continued directly into *The Comics Magazine* #1, only to end on another cliffhanger. Another Mayer strip from *New* #1-4, "J. Worthington Blimp," also appeared in *TCM* #1.

Captain Bill of the Texas Rangers (*New Comics* #2 and 3) changed his name to Captain Jim with *New* #4 (continuing through *New Adventure* #27 in 1938), just in time to reappear as Captain Bill in *The Comics Magazine* #1. Confusing matters further, the latter series was again renamed "The Further Adventures of Jane and Johnny" for *TCM* #2-11.

Incredibly, *New Comics*' Captain Jim and *The Comics Magazine*'s Captain Bill told different versions of the same story! In *New*, Jane and Johnny witnessed a train robbery and implicated the hired hand of a local rancher. The rancher turned out to be the ring leader and ordered the youngsters kidnapped. *TCM* opened with Captain Bill and his posse on the trail of the kidnappers, spinning off with different details than those presented in *New*.

A RARE FIND--FROM THE GOLDEN AGE of COMICS--
THIS EXCITING ADVENTURE OF THE BLIND CRIMEFIGHTER--DR. MID-NITE-- WAS WRITTEN AND PENCILED (By a writer and Artist unknown to us) IN 1948, BUT NEVER PUBLISHED! TO BRING THIS UNEXPECTED FIND TO YOU, WE HAD IT INKED BY LITTLE KNOWN ARTIST SAL AMENDOLA (who will become better known, we hope, after you've read this story).
*SAL, BY THE WAY, WAS BORN IN 1948!
From the CASEBOOK of
DR. MID-NITE
CAN MEN SEE WITHOUT EYES?
ONE MAN BELIEVED SO... AND BECAUSE OF IT, A CHAIN OF EVENTS WAS SET OFF THAT THREATENED THE LIVES OF MANY PEOPLE! DR. MID-NITE UNDERGOES HIS MOST HARROWING ADVENTURE WHEN HE COMES TO GRIPS WITH—
"The SIGHT STEALERS!"
TAT-TAT-TAT
BAM!

This previously unpublished Golden Age Dr. Mid-Nite story eventually appeared in ***Adventure Comics*** *#418 (Apr 72).*

DC's "Captain Spiniker" (*New Fun* #2, 4-6; *New Adventure* #1-11, 13) was recast as "Cap'n Tripe" in *TCM* #1 and 2, with the former's white-haired and bald characters disguised with black hair. The "Spiniker" logo is partly legible in *TCM* #1's installment.

New Comics #3's "King Bozo" and "Luke McGluke" strips appeared in *The Comics Magazine* as "King Bunko" (#3-5, 7-9, 11) and "Loony Louie" (#1, 3-8). *New/More Fun* #6-8's "Skipper Hicks" appeared in *The Comics Magazine* as "Skipper Ham Shanks" (#1-11), while *New Comics* #2 and 3's "Dare-Devil Dunk" was rechristened "Spunk Hazard" in *TCM* #1 and 2.

"It's a Dern Lie" (*New/Adventure Comics* #1-13, 15-16) appeared as "T'Aint So" in *TCM* #1 and 2.

"Dickie Duck" and "Freddie Bell" (*TCM* #1-11) had appeared under the same names in *New Comics* #1-3. Likewise, "Chikko Chakko" (*TCM* #1) appeared unchanged in *New/Adventure* #1-4, 7-15, 17-25. "My Grandpa" (*TCM* #1-2) appeared under that name in *New Fun* #3-5 and as "Grandpa Peters" in *Boy Commandos* #9 and *Detective Comics* #62.

***Batman* #1**

One of the most famous "lost" stories of the Golden Age is a story intended for *Detective Comics* #38 which would have involved The Batman with his old foe, Professor Hugo Strange, and Strange's hulking monsters. Its climax included Batman repeatedly firing on the creatures with a machine-gun mounted on the Batplane.

Behind the scenes, the Batman team, then consisting of Bob Kane, Bill Finger, and Jerry Robinson, had conceived a new character for the series. They were so excited about the character that they pushed him into the earliest issue of *Detective* possible, the aforementioned #38. As expected, Robin the Boy Wonder created a sensation, adding momentum to DC's plans to give Batman his own comic book.

And it was in *Batman* #1 that the Hugo Strange episode finally showed up. It marked the end of an era, not only for Batman solo stories, but for the violent milieu of the series. Bill Finger recalled in Steranko's *History of Comics* #1 (1970) that he "was called on the carpet by [DC Editor] Whit Ellsworth. He said, 'Never let us have Batman carry a gun again.' He was right."

Batman #1 also contained the

WILDCAT
ART: JON CHESTER KOZLAK
EVERYBODY IN TOWN CAME OUT TO WATCH THE MOST BREATH-TAKING SPECTACLE OF THE YEAR--THE COLOR-SPLASHED KIDDIE KARNIVAL PARADE! BUT NOBODY EVER DREAMED THAT THE MIGHTIEST THRILL OF ALL WOULD TURN OUT TO BE THE UNSCHEDULED DUEL OF WITS BETWEEN WILDCAT, THE FELINE FURY, AND HIS CUNNING RIVAL, THE WILY HUNTRESS, IN THEIR SPINE-TINGLING ENCOUNTER THAT ROCKED ALL OF MAIN STREET WHEN--
"CRIME WORE A COSTUME!"
Presenting... WILDCAT as Captain John Smith...
A GOLDEN AGE STORY-NEVER PUBLISHED BEFORE!

Although most of the stories in ***DC 100-Page Super Spectacular*** *#6 (1971) were reprints, this Wildcat story, originally scheduled for* ***Sensation*** *#91, wasn't.*

first two Joker stories, both of which had been prepared for issues of *Detective*. Jerry Robinson added in *Amazing Heroes* #167 (1989) that "the editors loved that [first] Joker story" and wanted it to be the lead in the new Batman title.

Story shuffling is reflected on issues of *Detective* of the time. The cover of *Detective* #38 and the splash panel of the interior Batman story are identical. Curiously, the cover to #39 also depicts a scene from Robin's origin and was probably bumped because it didn't convey the importance of The Boy Wonder's debut. Issue #40's cover is clearly based on the second Joker story in *Batman* #1.

End of an era

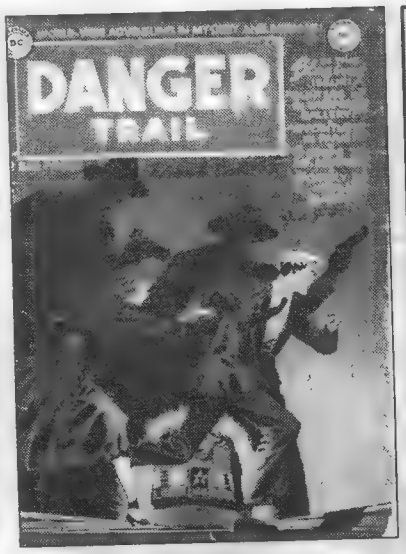
As the super-hero fad began dying in the late 1940s, DC began systematically switching genres on many such comics to perk sales up. As a consequence, several already-prepared stories were left homeless.

Although splash-page codes are referred to in the following entries, it's worth noting that they often failed to match the issues in which they appeared. Note, for instance, the fact that the Black Canary stories in *Flash Comics* #99 and 103 are labelled "FL105" and "FL107," respectively.

• *All-American Comics* #103: 1948's *All-American Comics* #100's introduction of a new Western hero named Johnny Thunder cast an ominous shadow over the series' once dominant super-hero genre. Thunder borrowed his name (but nothing more) from the comical *Flash Comics* hero who had been last seen a mere seven months earlier in *All-Star Comics* #39. Not only did the new Johnny Thunder's series evict the nine-year-old Hop Harrigan strip, it also stole the cover from the title's star, Green Lantern. With #103, the book had been rechristened *All-American Western*, and Green Lantern, Doctor Mid-Nite, and The Black Pirate had been replaced by Johnny Thunder's new stablemates, Foley of the Fighting 5th, Minstrel Maverick, and "Overland Coach."

A pencilled Doctor Mid-Nite story for #103 was completed in 1972 and published in *Adventure Comics* #418. Craig Delich's unpublished index to the Golden Age Green Lantern title reveals that four stories intended for *All-American* ended up in the Emerald Gladiator's own comic book, according to the splash page codes on each tale. Episodes tentatively scheduled for *All-American* #103 and #105-107 were transferred to *Green Lantern* #33 ("Crime Goes West"; "The Harlequin's Leap Year"), #34 ("Green Lantern vs. White Star"), and #38 ("The Impossible Mr. Paradox").

• *All-Star Comics*: According to Delich's 1977 *All-Star Comics Revue*, Gardner Fox wrote at least four Justice Society stories for *All-Star Comics* (circa #21-34: 1944-1946) that were never published. They included a Psycho-Pirate story, "The Men of Magnifica," "The Emperors of Japan," and "Peril of the Paper Death." A page from the Psycho-Pirate story was published in *Last Days of The Justice Society Special* #1 in 1986.



The original incarnation of ***Danger Trail*** *(shown is issue #1, Jul 50) only lasted one issue longer than the 1990 four-issue miniseries of the same name. "Hunters of the Whispering Gallery" was later reprinted in* ***Showcase*** *#50.*

• *Mystery Trail* #1: In 1950, DC launched *Danger Trail*, an adventure series set in exotic locales. The lead feature in each issue was a spy named King Faraday. DC planned to launch a companion magazine called *Mystery Trail* in 1951, which would feature Johnny Peril. Unlike the science-fiction adventures that Johnny had been involved in during his tenure as a back-up feature in *All-Star Comics*, the *Mystery Trail* series would place Johnny in a more realistic environment.

When it became apparent that *Danger Trail* was a financial failure, plans for *Mystery Trail* were scuttled and its contents seemingly transplanted into *Danger Trail* #5. At the very least, a Johnny Peril episode displaced King Fara-

Interested in finding 'lost' DC?

Readers interested in seeing "lost" stories should be advised that, in addition to poring through back-issue bins, they can send self-addressed, stamped envelopes to the following for more information:

Early issues of *The Comics Magazine* on microfiche are available from MicroColor Inc., P.O. Box 243, Ridgewood, NJ 07450.

Robin Snyder has a number of back issues of *The Comics* in stock (although not the one reprinting "Strange Confession") and can be reached at 255 N. Forest, #405, Bellingham, WA 98225.

"Gardner Fox wrote at least four Justice Society stories for *All-Star Comics* that were never published."
— John Wells

SPECIAL BONUS: Here at last is a glimpse at "The Impossible Crimes," that never-published issue of the original ALL-STAR COMICS which featured the third battle between the Justice Society and the first Psycho-Pirate, circa 1946. This page, from the four-page conclusion of the story, was written by JSA-creator Gardner F. Fox and drawn by sometime Flash artist Martin Naydel. Crude, sure—even by wartime standards, when many of the regular artists were in the service—but we've had so many requests for it, we thought it was about time.

—R.T.

TWO IMPOSSIBLE FEATS ACCOMPLISHED! I WONDER HOW THE OTHERS MADE OUT?
WE'LL KNOW IN A MOMENT!
HARVEY DAVIS ATTORNEY AT LAW
WE SUCCEEDED, HAWKMAN!
AND FROM YOUR SMILES, I JUDGE YOU ALSO DID THE IMPOSSIBLE.

As Roy Thomas explains in the text accompanying this piece of art, with the exception of this page in the ***Last Days of the Justice Society Special****, "The Impossible Crimes" was never published.*

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51
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RICHARD CASE
STAN WOCH
From PROF. JOHN DANDY, ARCHAEOLOGIST
TO...
YANKEE DOODLE, MASTER of DISGUISE
THE BOSS IS BEING ATTACKED BY THE--BOSS?
ONE OF THEM MUST B-BE YANKEE DOODLE!
THE NAME, YANKEE DOODLE, STRIKES FEAR INTO THE HEARTS OF ENEMY AGENTS EVERYWHERE! YANKEE DOODLE, MASTER OF DISGUISE, SECRET AGENT EXTRAORDINARY, WHO ALWAYS LEAVES... "A FEATHER FOR HIS FOES!"

After languishing in DC's vaults for several decades, the art for "Yankee Doodle" was finally used as part of ***Doom Patrol*** *#51 (Jan 92).*

"Yankee Doodle finally made his debut on Page 22 of the issue and was transformed into a freak of the 1990s by Page 23."
— John Wells

day in that final issue. The last King Faraday story had to wait two years before being published in *World's Finest* #64 (1953). The remaining *Danger Trail* inventory was used in *World's Finest* #52-54 and 65-69.

• "Fat and Slat": An episode of Ed Wheelan's "Fat and Slat" humor feature of the 1940s appeared on the back cover of *The Amazing World of DC Comics* #2.

• *Flash Comics* #105: The late 1948 cancellation of *Flash Comics* left behind Flash stories for #105-107, none of which saw print until the early 1970s. Two appeared in *The Flash* #205 and 214, while a two-page excerpt of the third was glimpsed in *Superman's Girlfriend Lois Lane* #113. The complete version of that story ("Strange Confession") finally appeared in Robin Snyder's fanzine *The Comics* in 1995 (Volume 6, #10).

Black Canary stories prepared for #105 and #106 were published in *DC Special* #3 and *Adventure Comics* #399. An Atom story slated for #105 was used in 1971's *Batman* #238.

• *Green Lantern* #39: A story prepared for *Green Lantern* (first series) #39 (1949) was ultimately used in *GL* (second series) #88 (1972). Another unpublished story (prepared circa 1946) was used in *Amazing World of DC Comics* #3 (1974).

Robin Snyder's *The Comics* (Vol. 8) #4 (1997) printed a single page from a Green Lantern story stamped "Written off Sept. 30, 1949." The page was unearthed by Alex Toth, who knew nothing of its origin. The story involved Green Lantern with a Gotham Star reporter and a series of millionaire kidnappings.

• *Leading Comics* #15: *Leading Comics* switched to a funny-animal format with #15 (1945), leaving behind an unillustrated Seven Soldiers of Victory script that was discovered in 1973 during DC's move to its 75 Rockefeller Plaza address. Having been brought to light, it was finally illustrated and serialized in *Adventure Comics* #438-443 (1974-1975).

• *Sensation Comics* #91: When Streak the Wonder Dog made his debut in *Sensation Comics* #91 (1949), he bumped the final Wildcat story, which was later run in 1971's *DC 100-Page Super-Spectacular* #6.

• *Star Spangled Comics* #131: *Star Spangled Comics* became *Star-Spangled War Stories* with #131 (1952). The Tomahawk story prepared for that issue was presumably transferred to his own comic book. Likewise, any Robin stories for #131 and beyond could easily have been rewritten into Batman yarns. The Captain Compass episode for #131 was delayed until a year later in *World's Finest* #63. Issue #131's Doctor Thirteen installment appeared (sans logo) in *House of Mystery* #7 later in 1952. Doctor Thirteen had replaced "Manhunters from around the World" with *Star Spangled* #122, and the final three episodes of that series were used in *World's Finest* #59-61.

• Wonder Woman: Three Wonder Woman stories, illustrated by H.G. Peter in the 1940s, were unearthed decades later and published in *DC Special* #3 (1969), *Wonder Woman* #196 (1971), and *The Amazing World of DC Comics* #2 (1974).

The ultimate lost Gold

The most astonishing unpublished story in DC's archives was written only five years into the company's life. As described in Les Daniels' 1995 *DC Comics* hardback, Jerry Siegel had planned to introduce a mortal threat to Superman in the form of "the K-Metal," what a later generation would come to know as kryptonite! This shocker was followed by an even bigger development. When Lois Lane and Clark Kent were trapped in an abandoned mine, Clark was forced to reveal his identity to her when he broke them free. In the aftermath, Lois resolved to be Superman's secret partner in crime-fighting.

The typed script for the story still exists in its entirety, as do several pages of Joe Shuster's completed art. According to Tony Isabella's column in ***CBG*** #1170, the script "had sat in the bottom of a box of Siegel manuscripts in the DC library for decades." Incredibly, four key pages of art from the adventure have been on public display since 1970, when Jim Steranko used them without comment in the first volume of his *History of Comics*.

One can only speculate on why the story was killed. Daniels suggested that its (unusually long) 26-page length may have been a factor. Still, the most likely theory rests with the Lois and Clark development. Despite the fact that many of the girl friends in DC's early super-hero strips were privy to their men's secret identities, the editor who read the script may have been afraid of tampering with an already successful formula.

Regardless, the existence of the script links Superman's co-creator with two key developments in the history of the series — even though other writers eventually got the credit.

Lost Silver

• *Hopalong Cassidy* #136: According to Mike Tiefenbacher's research of Julius Schwartz's editorial records, *Hopalong Cassidy*'s 1959 cancellation (with #135) left two stories in limbo. "Long, Long Trail — to Jail" (by John Broome, Gil Kane, and Joe Giella) was never published, but Broome's "The Last Showdown" was reworked into a Pow-Wow Smith adventure ("Gun-Duel at Copper Creek") in *Western Comics* #80 (1960).

• *Showcase* #50: Based on the sales of a James Bond adventure published in early 1963's *Showcase* #43, editor Lawrence Nadle was given the task of creating a DC-owned spy character for *Showcase* #50 (1964). He came up with an archaeologist named John Dandy who, with the aid of a mist sprayed from an apparent ballpoint pen, was transformed into "Yankee Doodle, master of disguise."

Nadle's death left "Yankee Doodle Dandy" in limbo, with only Mike Sekowsky and Frank Giacoia's cover having been completed. To fill the void on the schedule, a pair of 1950s King Faraday reprints (with a new framing sequence) were slotted into *Showcase* #50 under the title of "I — Spy!" The original cover art languished until 1976, when it was unearthed for an article on *Showcase* in *The Amazing World of DC Comics* #10. Late in 1991, the art and cover copy appeared unchanged on the cover of *Doom Patrol* #51. Yankee Doodle finally made his debut on Page 22 of the issue and was transformed into a freak of the 1990s by Page 23.

• *Showcase* #57: Schwartz's records also reveal that Gardner Fox had written a third Doctor Fate/Hourman script to follow the stories in *Showcase* #55 and 56 (1965). For reasons unknown, "Mastermind of Menaces" was completely reworked into a Starman-Black Canary adventure with the same title in *The Brave and The Bold* #61, three months after *Showcase* #56 had been published. If the Doctor Fate-Hourman and Starman-Black Canary try-outs had been successful, Schwartz and Fox intended to follow them with a Sandman-Doctor Mid-Nite pairing.

• *Stanley and His Monster* #113: A Stanley and His Monster story left in inventory following its 1968 cancellation with #112 appeared in *The Best of DC* #29 (1982).

• *Meet Angel* #8: In an apparent attempt to increase sales, *Angel and The Ape* finished out its run in 1969 by changing its title to *Meet Angel* with its seventh and final issue. A 15-page Angel and the Ape Christmas story remained in inventory and was finally published in 1974's *Limited Collectors' Edition* #C-34.

• *The Unexpected* — Johnny Peril: A 12-page Johnny Peril story intended for *The Unexpected* in 1970 ("Chain of Fury," by George Kashdan, Ed Robbins, and Vince Colletta) was included in a 1979 mailing of *APA-I*. No fewer than four letter columns in *The Unexpected* (#118, #122, #124, #127) claimed to have two other Johnny Peril stories resting in DC's inventory. Issue #118 stated that they were illustrated by Sid Greene, while #124 identified the artist as John Calnan. They have never been published.

A three-part serial titled "The Wandering Wedding Gown" (by Bob Kanigher and artists Ric Estrada and Tony DeZuniga) was prepared for one of Editor Joe Orlando's romance comics circa 1969 but never appeared. The first two 11-page installments, both only partially completed, recently appeared in Robin Snyder's *The Comics* (Vol. 8) #2 and 3 (1997).

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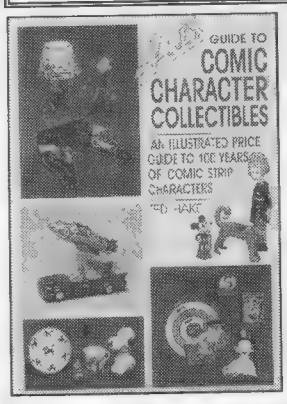

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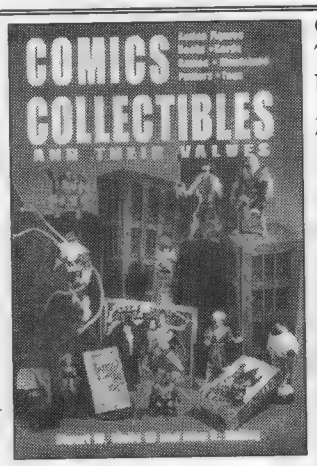

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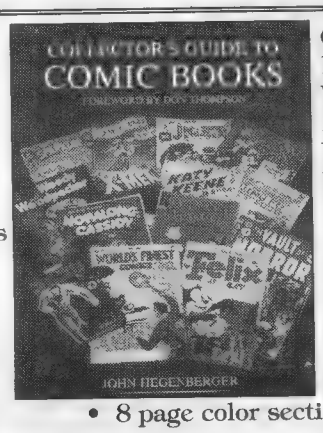

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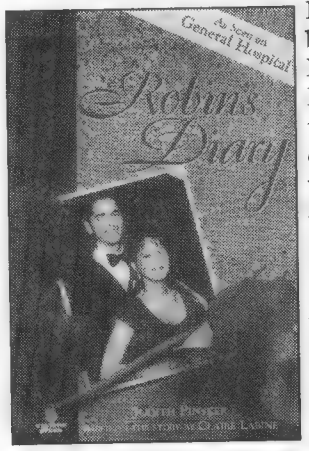

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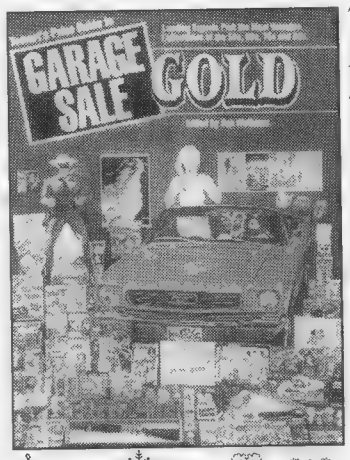

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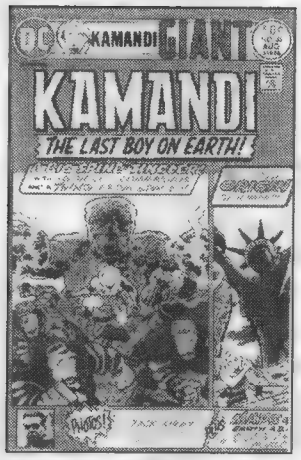
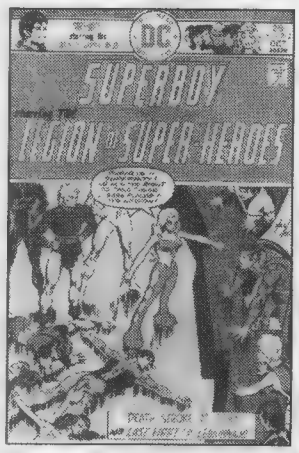
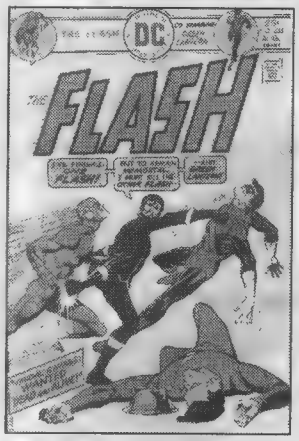
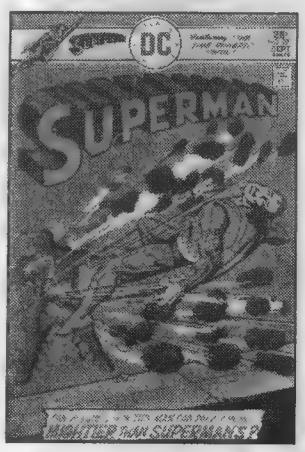
"Lost" DC: 1971-1975







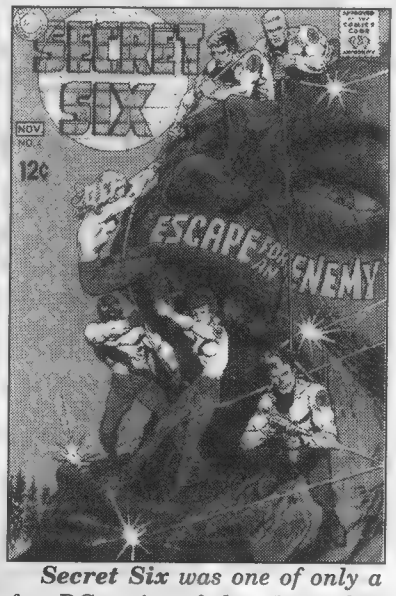


***Kamandi** #32 was the last of DC's 50¢ giants. Although scheduled as similar giants, **Flash** #235, **Superman** #291, and **Superboy** #212 were among the issues retooled as regular-sized issues.*

By John Wells

Superman had to prove himself. So did Batman. For more than three decades, DC exercised caution in giving an action hero his or her own series. Only after Superman, Batman, and even back-up characters like Congo Bill had established themselves in anthology titles were they awarded their own titles.

Although there were a number of humor and media tie-in first issues released during DC's first decades, only four adventure characters (and one group) were awarded their own titles without preliminaries. *The Adventures of Rex the Wonder Dog* (1952), *Capt. Storm* (1964), and *Secret Six* (1968) featured original characters, while *Superman's Pal Jimmy Olsen* (1954) marked the first spotlight on the Superman supporting cast member and *Plastic Man* (1966) revived the Golden Age Quality Comics hero.



***Secret Six** was one of only a few DC series of the 1960s that didn't have a try-out story or two in **Showcase** or **Brave and the Bold**.*

In 1956, DC introduced *Showcase*, a comic book that made it possible to avoid the expense of producing several issues of an ongoing title before sales figures came in. In *Showcase*, DC produced mock issues of new titles and, if the character or concept was a dud, DC had risked little. The idea worked so well that *The Brave and The Bold* — until that point, another anthology — was converted to a companion try-out title from 1959 to the mid-1960s.

By 1968, an appearance in *Showcase* had become a mere formality. Characters like The Creeper and Bat Lash, whom DC had already committed to releasing in ongoing titles, first made token appearances in the try-out title. Such was the case with Jack Kirby's *New Gods* in 1970. DC fully intended to release the title and its companions as ongoing series but, nonetheless, began to go through the motions of preparing *Showcase* #94 to introduce the series.

At some point, DC came to realize that, if it wasn't going to use *Showcase* to gauge a title's sales potential, it might as well not use the series all. Consequently, Kirby's *New Gods* and *Forever People* became the first unestablished super-heroes in DC's history to win titles without any kind of preview.

The downside of *Showcase*'s cancellation was that it eliminated DC's early warning system for unsuccessful concepts. The result has been dozens of short-run titles from the 1970s to the present, comic books often canceled so abruptly that completed issues were left unpublished. The proliferation of comics newszines during the same period made it possible for readers to confirm that a title had been canceled and, in many cases, to learn where its inventory would end up.

Thus, the list of "lost" DC stories from the 1970s is far longer than that in the installment which covered the entire Golden and Silver Ages. The result is that the '70s coverage must be parceled out in three parts, the third of which covers 1978's "DC Implosion." Here, arranged in rough chronological order, are some of the other DC stories of the 1971-1975 period that were detoured from their original homes:

• *Aquaman* #57: Before its cancellation in late 1970 with issue #56, *Aquaman* had been slated to feature a New York-based team-up between Aquaman and Green Arrow in issue #57 (according to the letter column in #55). The only material that was actually completed for *Aquaman* #57 was a three-page Aqualad teaser that eventually appeared in *Teen Titans* #36 (Sep 71).

In 1977, *Aquaman* #57 finally reached the stands, spinning out of the Aquaman series in *Adventure Comics*. Its contents, of course, had no relation to the material originally planned for 1971's version of the issue.

• *Soul Romances* #1: Created around 1971, the magazine-format *Soul Romances* came out of the same period as *In the Days of the Mob* and *Spirit World* and would have marked Jack Kirby's return to the romance genre that he and Joe Simon had pioneered in 1947. Kirby's initial proposal of *True Divorce Tales* evolved into, as it was described in *The Jack Kirby Collector* #13, "a blaxploitation incarnation" called *Soul Romances*. After Kirby completed the first issue, DC decided to abandon the project, instead requesting a new magazine that became known as *Spirit World*.

• *In the Days of the Mob* #2 and *Spirit World* #2: Kirby was forced to shelve his completed contents for the second issues of his 1971 magazine-format comics when DC abruptly pulled the plug on the project. Stories from *In the Days of the Mob* #2 appeared in *Amazing World of DC Comics* #1 and 10 (1974 and 1976) and Robin Snyder's *The Comics* (Vol. 6) #6 (1995). Other pages from that issue appeared in *The Comics* (Vol. 5) #3 and *The Jack Kirby Collector* #4, 8, and 16. Material intended for *Spirit World* #2 eventually surfaced in *Forbidden Tales of Dark Mansion* #6 and the first three issues of *Weird Mystery Tales* (1972).

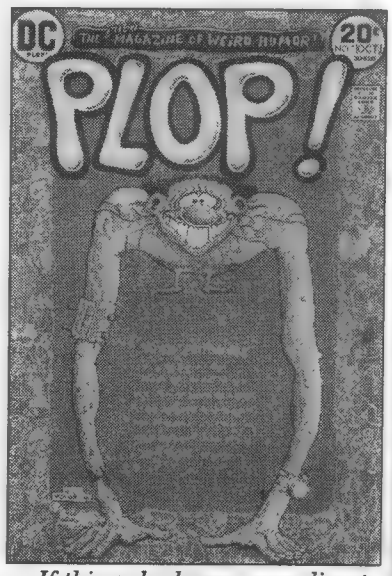
• Superman: An uninked five-page Superman story, written by Len Wein and pencilled by Neal Adams, appeared in *The Amazing World of DC Comics Special Edition* #1 (1976).

• *Laurel and Hardy Digest*: As a follow-up to *Larry Harmon's Laurel and Hardy* #1, released in July 1972, DC planned to issue a 160-page digest featuring the duo. According to *The Comic Reader* #192, "legal wrangling over who owned the rights to the characters" brought the project to an abrupt halt. The cover of the never-published digest appeared in an ad in *Adventure Comics* #423 and *Weird Western Tales* #14.

• *Secrets of Sinister House* #6: DC briefly dabbled in the Gothic romance genre during 1971 with a pair of comic books featuring unusually long (for the time) 36- to 37-page stories in each issue. The experiment came to an abrupt end in 1972. With their fifth issues, *Dark Mansion of Forbidden Love* and *Sinister House of Secret Love* were retitled *Forbidden Tales of Dark Mansion* and *Secrets of Sinister House*, respectively. In the sixth issue of each series, the contents were converted to horror short stories. However, one more story, originally planned for *Sinister House* #6, remained in inventory. In late 1974, "Nightmare Castle" finally saw print in *House of Mystery* #229.

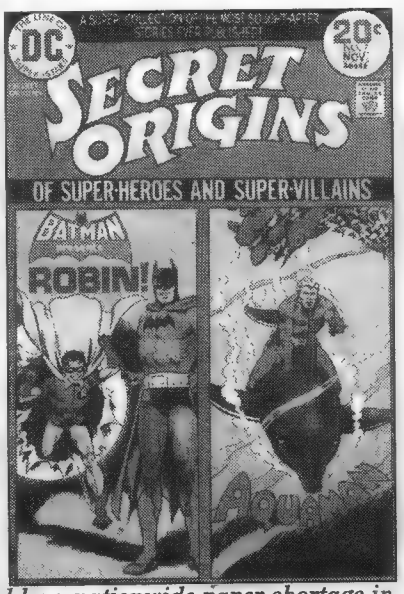
• *Date with Debbi* #19 and *Swing with Scooter* #37: Stories featuring Debbi ("Hat's All, Folks") and Scooter ("Kenny's Fate — Is a Date") that were left in inventory following their series' 1972 cancellations appeared in *The Best of DC* #45 (1983).

• *The Phantom Stranger* #23-24 — "Doctor Thirteen" back-ups: The introduction of the "Spawn of Frankenstein" feature in *The Phantom Stranger* with issue #23 (1972) left two "Doctor Thirteen" back-ups in limbo. They eventually appeared in *Adventure Comics* #428 (Aug 73) and *Phantom Stranger* #34 (Jan 75).



*If things had gone according to plan, **Plop!** would have been **Zany**.*

• *Zany* #1: In the early 1970s, DC began planning a gallows-humor comic book. After going through the preliminary titles of *Black Humor* and *Weird Humor*, DC arrived at *Zany*. According to Paul Levitz in *Amazing World of DC Comics* #13, "*Zany* was much like the other two, except that for the first time the magazine included parodies of other DC charac-



Two of the four DC comics affected by a nationwide paper shortage in late 1973 were ***Supergirl*** *#10 (left) and* ***Secret Origins*** *#7 (right).*

ters ... or was supposed to, anyway. Only one was ever finished, a four-page Jonah Hex rip-off by the series' creators, John Albano and Tony DeZuniga." That story and another by Steve Skeates, Steve Ditko, and Wally Wood appeared in that issue of *Amazing World*. Meanwhile, *Zany* became *Plop!*, which began in 1973.

• *Adventure Comics* — "The Adventurers' Club" and "Deadman": Two stories originally written for the short-lived "Adventurers' Club" strip in *Adventure Comics* (seen in #426, 427, and 430) were left homeless after The Spectre took over the series in the fall of 1973 (*The Comic Reader* #101, 104). The episodes were recycled (minus the strip's host, Nelson Strong) in *Weird War Tales* #28 ("Isle of Forgotten Warriors") and #43 ("The Year 700 after the Bomb").

A Deadman revival courtesy of his creator, Arnold Drake, was also touted in *Adventure* #428's letter column. According to #433, though, it "didn't work out too well so it was put on the shelf for the time being" while the aforementioned Spectre series ran in its place. In the summer of 1974, Drake was permitted a final Deadman story when the character guest-starred in *The Phantom Stranger* #33.

• *Prez* #5: In the wake of a nationwide paper shortage, DC canceled several of its lower-selling titles in late 1973. Among these was Joe Simon's *Prez*, the saga of a teen-age President of the United States, canceled with issue #4, leaving behind a completed fifth issue. It finally came to light in 1978's *Cancelled Comic Cavalcade* #2.

Supergirl #10, featuring a Prez guest-appearance, was to have gone on sale two weeks after *Prez* #4. Because of the paper shortage, that issue and three other completed comic books slated for release in November 1973 (*Secret Origins* #7, *Superman's Girlfriend Lois Lane* #137, and *Weird Worlds* #10) were put on hold until the summer of 1974.

• *Wonder Woman* #217 (1975): The lead story, illustrated by Dick Dillin and Vince Colletta, was originally to have been pencilled by John Rosenberger. Rosenberger had been battling cancer of the liver and completed only four pages before his death. His pencils were reproduced in *The Amazing World of DC Comics* #15 (1977).

• *Adventure Comics* #441-443 — The Spectre: The reason for the cancellation of the Spectre series in *Adventure Comics* has been variously attributed to the controversy over its violence and, more simply, poor sales.

In any event, after a climactic two-parter in #439-440 (1975), The Spectre was replaced by Aquaman, although issue #442's letter column suggested that scripts for later Spectre stories had been written. In 1988, their existence was confirmed, when Michael Fleisher's final three scripts for the series were newly pencilled by Jim Aparo for *Wrath of The Spectre* #4, the last issue of a mini-series that had reprinted the body of The Spectre's *Adventure* run in its first three volumes.

• *House of Secrets* #134, *Superboy* #212, and *Swamp Thing* #19: During the 1960s, DC began releasing reprint giants of its bestselling features in periodic issues of the characters' own series. This practice evolved over the years, and, by 1974, such issues included a new lead feature along with the reprints. DC abandoned the "annuals" in May 1975, with *Kamandi* #32 proving to be the last. Several other titles had been slated for the giant treatment but appeared, *sans* reprints, as regular-sized issues. These included *The Flash* #235, *House of Secrets* #134, *Superman* #291, *Superboy* #212, *Swamp Thing* #19, and *Wonder Woman* #220.

House of Secrets #134, as described in *Amazing World of DC Comics* #5, lost four reprints: "Don't Move It" and "House of Secrets" (from #81), "Double or Nothing" (from #84), and "Eyesore" (from #88). The four-page "The Last Out" replaced the originally scheduled seven-page "Harder They Fall" (which eventually appeared in #137).

Swamp Thing #19 was to have contained a new 25-page story, considerably longer than the standard format's 18 pages. Instead of cutting material from the story, DC added 11 pages, running the story in two 18-page installments — in issues #19 and 20. A reprinting of 1972's *Swamp Thing* #1 was delayed until 1977's *DC Special Series* #2.

Superboy #212's 20 pages of new material necessitated the removal of the eighth page of the lead Legion of Super-Heroes story and the issue's letter column. The story page, by Jim Shooter and Mike Grell, appeared in *Amazing World of DC Comics* #9 that winter.

The Superboy reprint (from *Adventure Comics* #270) originally slated for the issue along with the reprints intended for *The Flash* #235 (a redrawn story from *All-Flash* #22) and *Wonder Woman* #220 (from *Sensation Comics* #17) were used as three-quarters of the features in December 1975's *Four Star Spectacular* #1.

• *The Green Team* and *The Dingbats of Danger Street*: Although DC had purchased three episodes apiece of Joe Simon's "Green Team" and Jack Kirby's "Dingbats of Danger Street," it only published the pilots of each (in 1975's *First Issue Special* #2 and 6, respectively.) The other two Green Team episodes were included with DC's 1978 unused inventory in *Cancelled Comic Cavalcade* #1.

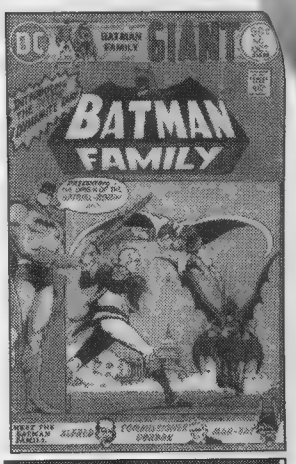
Excerpts from the second and third "Dingbats" installments, which dealt with the origins of Good Looks and Krunch, appeared in *The Jack Kirby Collector* #7 (1995). That same magazine noted an unsubstantiated rumor that two further episodes of the series existed in pencilled form.

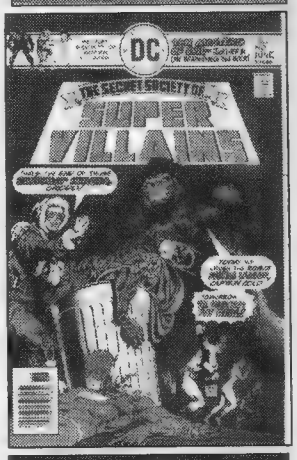
• *King Kobra* #1: Kirby, along with his assistant, Steve Sherman, had also begun work on a new creation called *King Kobra* in the mid-1970s. When Kirby left DC, the completed first issue fell into the hands of a new editorial team. They junked the original dialogue and a good deal of Kirby's art, preferring to head in their own direction with *Kobra* #1 late in 1975. An unused page from Kirby's original story appeared as the cover of *The Jack Kirby Collector* #5 (1995).

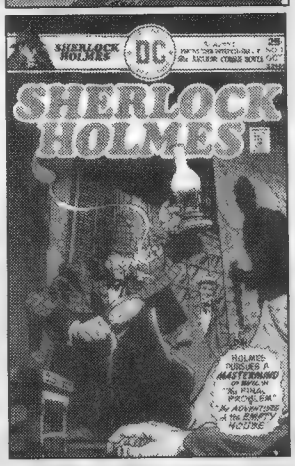
• *First Issue Special*: Reports in *The Amazing World of DC Comics* #5-8 and *The Comic Reader* #115-123 revealed that a number of series initially scheduled for *First Issue Special* were, instead, launched as ongoing series. These included "Stalker" (published as *Stalker* #1), "Batgirl and Robin" (released as *The Batman Family* #1), "Sherlock Holmes" (published as a one-shot under its own name), "Plastic Man" (released as *Plastic Man* #11), "The Metal Men" (originally scheduled for *Super-Team Family* #3 and ultimately published as *Metal Men* #45), "The Freedom Fighters" (released as *Freedom Fighters* #1), and "The Secret Society of Super-Villains" (launched under its own title).

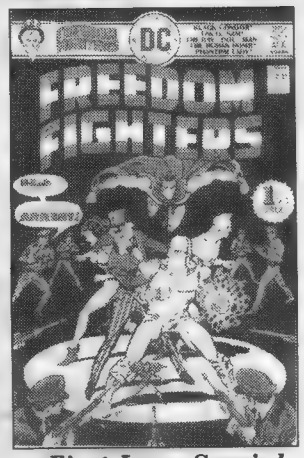
A Green Arrow and Black Canary pilot (by Elliot Maggin and Mike Grell) was scheduled for *First Issue Special* #14 in February 1976, but didn't appear until *Green Lantern* #100 in the fall of 1977. Meanwhile, a Green Lantern and Green Arrow episode (by Dennis O'Neil and Grell) was used to relaunch *Green Lantern* (with #90) in May 1976.

Two features announced for *First Issue Special* never appeared. One, as mentioned in *The Comic Reader* #121, was Dennis O'Neil's "National Comics." It was intended as a solo vehicle for Uncle Sam and may have been deemed redundant, since he was already slated for revival in *Freedom Fighters*. *First Issue Special* #13 also mentioned a Mister Miracle revival by Marty Pasko, Ric Estrada, and Joe Staton. When the character finally returned to his own comic book almost a year and a half later, it was written by Steve Englehart and









First Issue Specials *that weren't:* ***The Batman Family****,* ***The Secret Society of Super-Villains,*** ***Sherlock Holmes,*** *and* ***The Freedom Fighters*** *were originally scheduled to be issues of* ***First Issue Special*** *but were, instead, launched as their own titles.*

"Lost" DC: 1976-1980

"The period was filled with short-run titles, experiments, and revivals that failed to find a large enough audience to survive. Many features in development never even made it to the stands."
— John Wells

By John Wells

The latter half of the 1970s was one of change for DC Comics, as Publisher Carmine Infantino was replaced by Jenette Kahn and a new era began. The period was filled with short-run titles, experiments, and revivals that failed to find a large enough audience to survive. Many features in development never even made it to the stands, among them *Ninja the Invisible*, *The Sextet*, and *The Black Bomber* (whose origins will be discussed in the forthcoming "Heroes Who Never Were"). What follows is an account of some of the victims of this period, the lost DC stories of 1976-1980.

• *The Sandman* #7: The abrupt cancellation of the 1970s incarnation of *The Sandman* in autumn 1975 (with #6) left a Jack Kirby-pencilled Christmas story in limbo. In 1978, the episode was taken out of storage and integrated into *Kamandi* #61, which would have gone on sale in late October of that year. Instead, *Kamandi* was canceled with #59, once again leaving the Sandman tale on the shelf. Finally, in late 1981, the story was included in the "Christmas with the Super-Heroes" issue of *The Best of DC* #22.

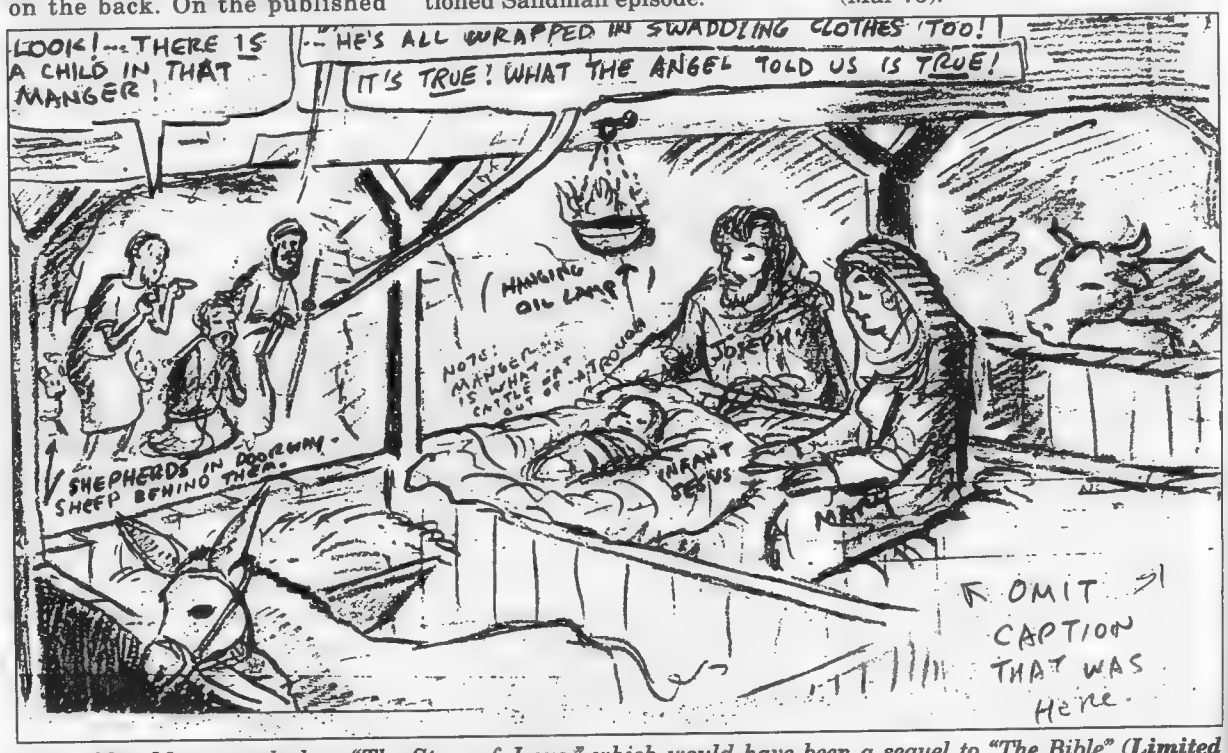
Superman must have hit turbulence while flying this sleigh full of DC characters between the time a house ad for ***Limited Collectors' Edition*** *#C-43 ran in several DC comics (left) and the treasury-sized comic book came out, since Captain Marvel Jr, appears to have fallen off. The issue's length abruptly dropped from 64 pages to 56, and the Junior story was cut. It later appeared in* ***Best of DC*** *#22.*

• *Limited Collectors' Edition* #C-43 to C-45, C-47: DC's house ad for its 1975 "Christmas with the Super-Heroes" tabloid (*Limited Collectors' Edition* #C-43) depicted a sleigh full of heroes, with Captain Marvel Jr. perched on the back. On the published edition, Junior appeared to have fallen off. In fact, DC's tabloid editions had abruptly shrunk from 64 pages to 56, necessitating the removal of the Christmas volume's eight-page Captain Marvel Junior reprint from 1946. It was finally used in 1981's *Best of DC* #22, which also, coincidentally, included the aforementioned Sandman episode.

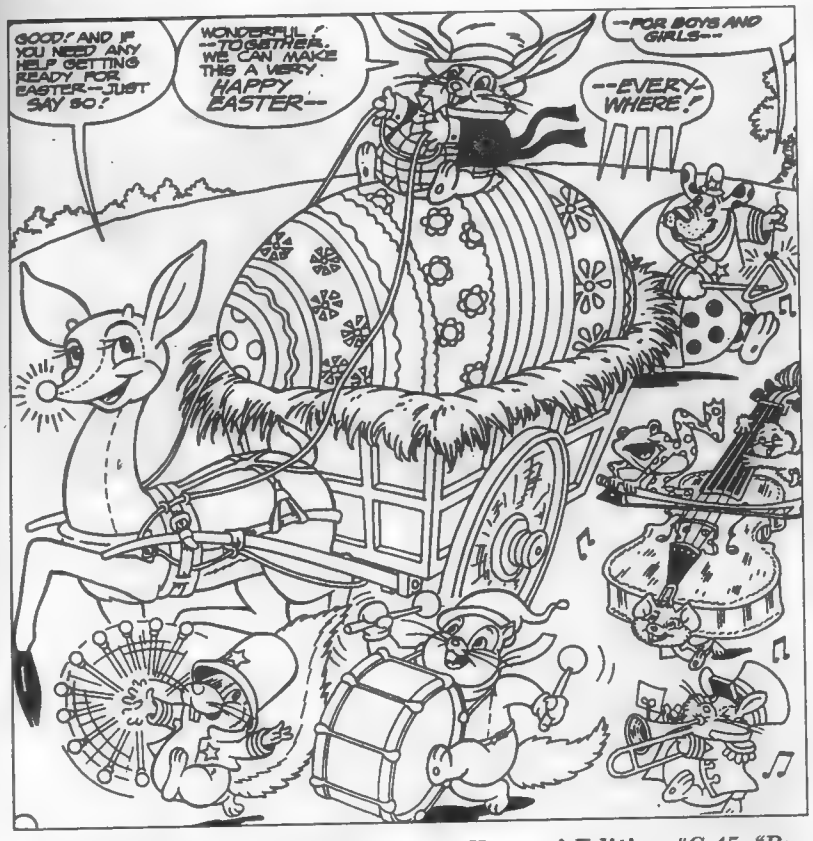
In 1975, DC hoped to begin featuring all-new material in *Limited Collectors' Edition*, which at the time contained reprints for the most part (with the exception of Sheldon Mayer's Rudolph the Red-Nosed Reindeer). Mayer himself had written and laid out the contents of "The Bible," which appeared in #C-36 (Mar 75).

SOMEWHERE, BETWEEN HEAVEN AND EARTH, THERE IS A PLACE WHERE DREAMS ARE BORN AND MONITORED. THIS IS THE DOMAIN OF A LEGENDARY FIGURE, ETERNAL AND IMMORTAL, WHO SHARES WITH MAN AND BEAST ALL THE SECRETS OF THE AGES.
THE SANDMAN IN THE SEAL MEN'S WAR ON SANTA CLAUS
I KNOW IT LOOKS HOPELESS, JED--
--BUT WE'VE GOT TO KEEP ON FIGHTING!
UNLESS WE CAN RESCUE SANTA CLAUS FROM THE SEAL MEN, CHRISTMAS THROUGHOUT THE WORLD IS AS GOOD AS DEAD!
NOT TO MENTION WHAT'LL PROBABLY HAPPEN TO (GULP) US!
POW!
SCRIPT: MICHAEL FLEISHER
ART: JACK KIRBY & MIKE ROYER
EDITOR: JOE ORLANDO

After being bumped twice, first when ***Sandman*** *#7 was canceled and then when* ***Kamandi*** *#61 met a similar fate, a completed Jack Kirby Sandman Christmas story finally saw print in* ***Best of DC*** *#22, more than six years after it was first scheduled to run.*


LOOK! --THERE IS A CHILD IN THAT MANGER!
--HE'S ALL WRAPPED IN SWADDLING CLOTHES TOO!
IT'S TRUE! WHAT THE ANGEL TOLD US IS TRUE!
(HANGING OIL LAMP)
NOTE: MANGER IS WHAT CATTLE EAT OUT OF--A TROUGH
JOSEPH
INFANT JESUS
MARY
SHEPHERDS IN DOORWAY. SHEEP BEHIND THEM.
OMIT CAPTION THAT WAS HERE.

*Sheldon Mayer worked on "The Story of Jesus," which would have been a sequel to "The Bible" (****Limited Collectors' Edition*** *#C-36), but it never saw print.*


GOOD! AND IF YOU NEED ANY HELP GETTING READY FOR EASTER—JUST SAY SO!
WONDERFUL! —TOGETHER, WE CAN MAKE THIS A VERY HAPPY EASTER—
—FOR BOYS AND GIRLS—
—EVERY-WHERE!

Originally scheduled for ***Limited Collectors' Edition*** *#C-45, "Rudolph's Easter Parade" never made it to the newsstand, but excerpts were printed in* ***The Comics*** *Vol. 4, #12. "More Secret Origins of Super-Villains" (right) ran in its place.*

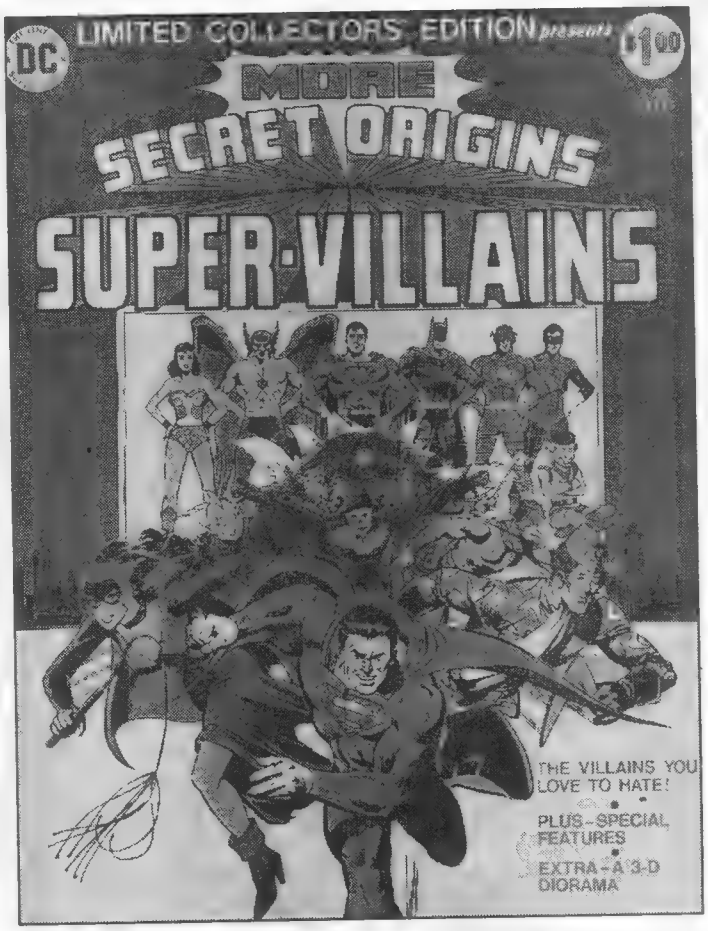
Following "The Bible," Mayer set about working on an adaptation of *The Wizard of Oz*, which he would write and illustrate. Carmine Infantino mentioned the project to Marvel's Stan Lee, who revealed that his company was also working on such an adaptation. As related in 1985's *The Oz-Wonderland Wars* #1, the two companies decided to publish the venture jointly. The project underwent a further metamorphosis and, with Marvel's creative team (Roy Thomas and John Buscema) at the helm, it appeared as *MGM's Marvelous Wizard of Oz* (Aug 75).

Mayer's involvement would have gone unheralded were it not for a chance discovery by former *Comic Reader* Editor Mike Tiefenbacher. On a mid-1975 "DC Coming Attractions" flier, he found a paste-over on the entry for an issue of *Limited Collectors' Edition* (either #C-37, 38, or 39). When peeled back, the entry for Mayer's "Oz" comic book was revealed.

Undaunted, Mayer pressed on with a sequel to "The Bible," devoted to "The Story of Jesus." It was to have appeared in March 1976 alongside the Mayer-written and -illustrated "Rudolph's Easter Parade" in *Limited Collectors' Edition* #C-44 and C-45 (as reported in *The Comic Reader* #124).

They would have been followed in May by "The Legend of King Arthur and the Knights of the Round Table" in #C-47. During June 1975, a premature ad featured in most of DC's comics (dated September) touted "King Arthur" as a four-part series. The creative team was identified as Joe Orlando (editor), Gerry Conway (writer), and Nestor Redondo (artist).

Ultimately, none of the three came to fruition, and reprints devoted to Batman, "Secret Origins of Super-Villains," and "Superman Salutes the Bicentennial"



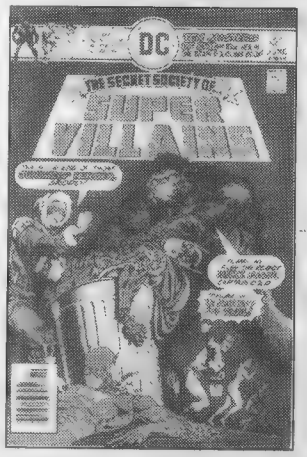
(featuring *Tomahawk* reprints) appeared in those issues of *Limited Collectors' Edition*, instead. Mayer's layouts for several pages of "The Story of Jesus" appeared in Robin Snyder's fanzine *The Comics* Vol. 4, #12 and Vol. 6, #12

COMING SOON... IN OUR ALL NEW SUPER-SIZE
A FOUR PART SERIES...
THE LEGEND OF KING ARTHUR and the Knights of the Round Table
A CLASSIC IN THE MAKING! AS ONLY...
* JOE ORLANDO, EDITOR
* GERRY CONWAY, WRITER &
* NESTOR REDONDO, ARTIST
COULD CREATE!

A large house ad promoted it, but the four-part King Arthur series never saw publication. "Superman Salutes the Bicentennial," featuring a series of Tomahawk reprints, ran in the issue of ***Limited Collectors' Edition*** *that would have started the series.*

TRUE, AND WE COULD USE IT FOR BLACKMAIL, AS DARKSEID SAID!
BUT I'VE ANOTHER SUGGESTION.
HUH? WHAT'S THAT?
SIMPLY THIS --IF DARKSEID SUCCEEDS, WE WILL SUFFER ALONG WITH THE HONEST.
I PROPOSE WE REMAIN A TEAM--A SECRET SOCIETY OF THE SUPER-VILLAIN ELITE!
TOGETHER, WE CAN FIGHT DARKSEID'S AMBITION, EVEN AS WE PURSUE OUR OWN EXTRA-LEGAL GOALS!
WE HAVE THE POWER, MY FRIENDS ... DO WE HAVE THE WILL?
FOR A LONG MOMENT, THE FIVE VILLAINS ARE SILENT, AND THEN, AS THOUGH ON CUE, THEY SHOUT ASSENT--
YES YES YES
--AND IN THEIR SOULS, EACH ONE KNOWS: THE WAR HAS JUST BEGUN!

*When writer Gerry Conway and publisher Carmine Infantino found themselves differing about the focus of **The Secret Society of Super-Villains**, the first issue was scrapped and rewritten (left). The original story eventually surfaced in **Amazing World of DC Comics** #11.*



"The original story depicted the group more as a band of anti-heroes than villains."
— John Wells

(1993, 1995), while excerpts from "Rudolph's Easter Parade" appeared in *The Comics* Vol. 5, #4 (1994). No details on "King Arthur" have surfaced, although DC's last reference to it, in 1976's *Amazing World of DC Comics* #11, stated that it was "nearing completion" and slated for "late summer or early fall."

• *The Secret Society of Super-Villains* #1: After the contents of *Secret Society of Super-Villains* #1 were completed, writer Gerry Conway and publisher Infantino discovered that they had differing opinions about the series' focus. The result was a completely new version of the first issue. The original story, which depicted the group more as a band of anti-heroes than villains, showed up in *Amazing World of DC Comics* #11 (1976).

• "Gorilla City": According to *The Comic Reader* #131 (1976), "Elliot Maggin and Cary Bates have written a story called 'Gorilla City,' illustrated by Joe Barney and Carl Potts. Where it will appear has not yet been decided; apparently it is set in Grodd's home town." Still no word on this one.

• *Swamp Thing* #25: The final issue of the 1970s run of *Swamp Thing* was advertised in *Justice League of America* #135 (Oct 76) as featuring a battle between Swamp Thing and Hawkman in Portland, Ore. According to the story's writer, David Anthony Kraft, "The Sky Above" had been illustrated (by Ernie Chan and Fred Carrillo), based on "a rough draft script" that he had turned in. Kraft added that the Hawkman-Swamp Thing pairing wasn't intended as a one-time affair. Rather, the two characters were to join forces in virtually every issue of *Swamp Thing* thereafter, "presumably to take advantage of the core fan following each enjoyed."

• *The Joker* #10-12: A well-publicized trilogy planned for *The Joker* #10-12 failed to come to fruition when the series was canceled with #9 (1976). The story was to involve The Joker killing the Justice League of America!

According to the final issue of *The Joker*, #10's first installment ("99 and 99/100% Dead") was by Martin Pasko, Irv Novick, and Tex Blaisdell. The issue was described as being "on sale now" in the promotional "Daily Planet" page in *All-Star Comics* #63 and *Teen Titans* #44, but only its cover (by Ernie Chan) has surfaced. The cover appeared in an advertisement for original art in ***CBG*** #1230.

• *Panzer* and *Savage Worlds*: A stillborn Bob Kanigher and Lee Elias project from the mid-1970s, *Panzer* #1 (featuring Lt. Helmut Kass) saw its contents integrated into *DC Special Series* #13 ("Sgt. Rock Spectacular") in the spring of 1978.

Kanigher's 1976 *Savage Worlds* proposal would have followed the lead of his 1956 "Kings of the Wild" issue of *Showcase* (#2). As Kanigher described it in *The Comics* Vol. 6, #8, the series would have contained "three different stories told from the points of view of three different animals. Not like Kipling's. Or Disney's. But in the personal and interpersonal relationships of their own kind, with their prey, or being hunted by other predators." Kanigher had even ambitiously intended to include mythological figures, such as Arachne the Spider. The host of the series (whom Editor Joe Kubert wanted to leave out) would have been "a handsome, grey-at-the-temples Director of Anthropology, whose beautiful young assistant was secretly in love with him as they travelled." According to Kanigher, Jenette Kahn tentatively approved the project, and three issues were completed before the project was scrapped.

• *Kamandi* #47-48 — "Tales of the Great Disaster": Under Editor Gerry Conway, a "Tales of the Great Disaster" back-up feature had been added to *Kamandi* in 1976. After only a single story arc (#43-46), the series was halted, when incoming editor Jack C. Harris chose to return the title character to full-length episodes. A second "Tales" two-parter, illustrated by the team of Marshall Rogers and Terry Austin, had been completed, however, and was slotted into *Weird War Tales* #51 and #52 (late 1976/early 1977).

*Ernie Chan's original cover art for **The Joker** #10 is the only portion of that canceled issue to surface.*

• *Kobra* #8: *Kobra*'s short life was a rocky one. After a three-month gap between #4 and #5, the title was canceled for real with #7 (1976), ending on a cliffhanger of sorts. Although general plans existed for #8's installment, it hadn't been formally plotted. Before *Kobra*'s creative team (Martin Pasko, Mike Nasser, and Joe Rubinstein) split up, they were commissioned to tie up loose ends in a special story in *DC Special Series* #1 (aka "5 Star Super-Hero Spectacular"), published six months after *Kobra* #7. That concluding installment retained a few elements from #8's advertised story, notably its title ("The Dead on Arrival Conspiracy") and a Batman guest-appearance.

• *Ragman* #6: Four months after #4, the final issue of *Ragman* appeared, dated March 1977. The sixth issue was vaguely advertised two months later in *Aquaman* #57 and *Hercules Unbound* #12, but only its cover survived to be included in *Canceled Comic Cavalcade* #2.

• *Super-Team Family* #16: The Supergirl-Doom Patrol story intended for *Super-Team Family* #16 (Feb 78) ended up being serialized in *Superman Family* #191-193 during the summer and fall of that year. According to the letters column in *Super-Team* #13, a multi-part story starring The Martian Manhunter was to have been launched in #15 but was twice pushed back on the schedule. A report in *The Comic Reader* #145 stated that it would have guest-starred Green Arrow and Black Canary.

• *Welcome Back, Kotter* #11: Two months after the last issue of *Welcome Back, Kotter* (#10, Dec 77), an issue of *Limited Collec-*

tors' Edition devoted to the series (#C-57) was published. Along with reprints, it included a final new story, "Nursemaid to a Doll."

• *Shazam!* #36: The abrupt cancellation of *Shazam!* with #35 (Feb 78) left another completed issue in inventory. During the summer, its contents appeared in *World's Finest* #253, bumping that issue's Wonder Woman strip to the pages of *Adventure Comics*, which was expanded to Dollar Comic size with #459.

• *DC Super-Hero Spectacular* #1: In mid-1979, plans were made to convert the giant-size *World's Finest Comics* into a standard-size 32-page comic book featuring the Superman-Batman team. The *World's Finest* backups would be moved to a new king-size comic book entitled *Five Star Super-Hero Spectacular* (named after a successful 1977 one-shot that had featured Batman, The Flash, Green Lantern, Aquaman, and The Atom).

The stars of the new series were announced in *The Comic Reader* #168 as Wonder Woman, Plastic Man, Black Lightning, Green Arrow, and Captain Marvel. In the final line-up, Hawkman ended up replacing either Plastic Man or Wonder Woman. As the issue's publication neared, its title was changed to *DC Super-Hero Spectacular* (as related in *TCR* #169), although DC house ads only referred to it by the former title.

Spectacular's contents were abruptly bounced back to *World's Finest* when it was discovered that the latter's sales figures had been getting progressively stronger. The hastily repackaged *World's Finest* #259 contained its planned Superman-Batman story (with one page cut), plus *Spectacular* #1's Green Arrow, Hawkman, Black Lightning, and Captain Marvel installments. *Spectacular* #1 and #2's Wonder Woman story finally appeared in *Wonder Woman* #265-266 (Mar and Apr 80).

The king-sized *Adventure* ended up being converted to regular format. The first revamped issue of *Adventure* (#467) would have contained a Plastic Man story and an inventory episode of Adam Strange (intended for *Star Hunters* #8). Instead, Adam's story was bumped in favor of a new Starman series. The Plastic Man story commissioned for *DC Super-Hero Spectacular* #1, incidentally, ran in *Adventure* #468.

• *Adventure Comics* #465 and 467: The introduction of advertising into DC's previously ad-free Dollar Comics forced the removal of one of the features in *Adventure Comics* #465 (Sep 79). The ax fell on a Green Lantern story that had been already been touted in the letter column of *Green Lantern* #118. Eventually, with the addition of a framing sequence, the story was used in *Green Lantern* #128 (May 80).

Flash and Aquaman stories commissioned for *Adventure* #467 were shelved after the title was revamped to feature Starman and Plastic Man. The Aquaman story was used in *World's Finest* #262 (May 80), while the Flash episode ultimately ran in *The Flash* #293 (Jan 81).

• *Jonah Hex and Other Western Tales* #4: Launched alongside *The Best of DC* in the summer of 1979, the digest-sized *Jonah Hex and Other Western Tales* died a quick death and was replaced on the schedule with *DC Special Blue-Ribbon Digest* in late November. The contents of the never-published fourth issue of the Western digest were advertised in *Green Lantern* #125 and *Super Friends* #29 as featuring the following:

"Showdown with the Dangling Man" (reprinted from *Weird Western* #25), "The Killer's Last Wish" (*Weird Western* #13), "Gunfight at Wolverine" (*Weird Western* #31), "Death Stalk" (*Weird Western* #42), "Call Him Satan — Call Him Saint" and "Death Deals the Cards" (both from *All-Star Western* #3), "The Replacement" (*Weird Western* #14), and a filler, "The Outlaw Trail" (by Bob Rozakis and Joe Orlando).

• *Time Warp* #6 and *Mystery in Space* #118: DC's short-lived *Time Warp* title (launched in mid-1979) was canceled after only five issues (with #6's cover depicted in #5's letter column). Three months later, in mid-1980, its remaining inventory began appearing in a revival of *Mystery in Space* (with #111).

Mystery in Space had initially been intended as an interim title that would exhaust the *Time Warp* inventory so that DC could return with a new, more adult science-fiction Dollar Comic. As related in *The Comic Reader* #179 (1980), Paul Levitz would edit the proposed series, using "*Analog* magazine and the British *2000 A.D.* weekly comic book as his models in preparing the new title which will be entirely series-oriented."

Plans for the new title had been abandoned by the time *Mystery in Space* was canceled after a mere seven issues. Issue #118 had been completely prepared (cited in *The Comic Reader* #187) at the time of the series' cancellation. The issue's cover was never recycled, but its stories were redistributed over the course of 1981 in *Madame Xanadu* #1 ("Falling down to Heaven ...") and *Weird War Tales* #103 ("A Little Knowledge") and #108 ("Jasper Pepperdyne, Defender of Time and Space"). Joey Cavalieri, Trevor Von Eeden, and Carl Potts' "Escape Proof" never appeared. The cover and lead story intended for #119 ("Captain Spaceman Will Be Waiting") was eventually used in *Weird War Tales* #123 (May 83).

A number of science-fiction stories intended for the two series eventually showed up in *Secrets of Haunted House* and *Unexpected*, although only two ("The Gods from the Sun" and "The Choice" in *The Unexpected* #209 and 210) were explicitly said to have been intended for *Time Warp*.

A Gerry Conway-Carmine Infantino revival of "Space Museum," touted in the letter columns of *Mystery in Space* #115-117, never appeared, although Conway and Infantino later collaborated on a Space Museum story in *Justice League of America* #206 (Sep 82).

• *Adventure Comics* #479 and #480: With *Adventure Comics*' sales decline continuing in 1980, DC decided to discontinue the Plastic Man-Starman-Aquaman line-up in favor of "Dial 'H' for Hero," beginning with #481 (reported in *The Comic Reader* #181). Instead, *Adventure* abruptly went on hiatus with #478. Two months later, #479 (Dec 80) appeared with the first "Dial 'H' for Hero" episode.

Although its final episode was never illustrated, Starman had been slated to end in #479 (allowing for an expanded Aquaman installment in #480), with the loose ends from the series being resolved in *DC Comics Presents* #36. Issue #479's Aquaman and Plastic Man stories had been completed (before #478's Starman episode, interestingly enough), and they surfaced a few months later in *Action Comics* #517 and *Super Friends* #43, respectively. The cover of #478 had included a Starman face illustrated by Joe Kubert that had obviously been removed from a larger piece of art, probably the unpublished cover to #479.

The resolution of the Aquaman serial intended for *Adventure* #480 eventually ran in expanded form in *Action Comics* #518-520, while that issue's Plastic Man episode appeared in *Super Friends* #45.

SCRIPT: MAGGIE THOMPSON
PENCILS: VINCE MIELCAREK
INKS: MARIE SEVERIN
COLORS: BRAD VANCATA
LETTERING: DAVID CODY WEISS
COVER STORY!
DOOM STALKED DEMONWORLD
by Nicholas Etchson, as told to Veronik Lyle
LITTLE DID WE think as my crew and I waited in the communications room of the orbiting station for Barstow what lurked in wait on the planet below.
In fact, we knew almost nothing about Barstow. There hadn't been stories in news reports since it had been settled -- when I was five.
The poet Swinburne said, "There are worse things waiting for men than death." We never suspected that Barstow was one of them.
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DC wasn't the only company to have unpublished stories throughout its history. Marvel canceled ***Open Space****, its science-fiction anthology series, before "Doom Stalked Demonworld," a story written by* ***CBG*** *Editor Maggie Thompson, pencilled by Vince Mielcarek, inked by Marie Severin, and edited by Kurt Busiek, could run in issue #5.*

There was, incidentally, one other obscure DC publication during the 1970s. Written by Kurt Busiek, it was no less than the second official team-up between DC and Marvel's heroes. Its existence was revealed by Busiek in ***Comics Buyer's Guide*** #578 (Dec. 14, 1984).

Busiek said, "Entitled 'Pow! Biff! Pops!', it was published in 1978 and sold to raise money for The Boston Pops.

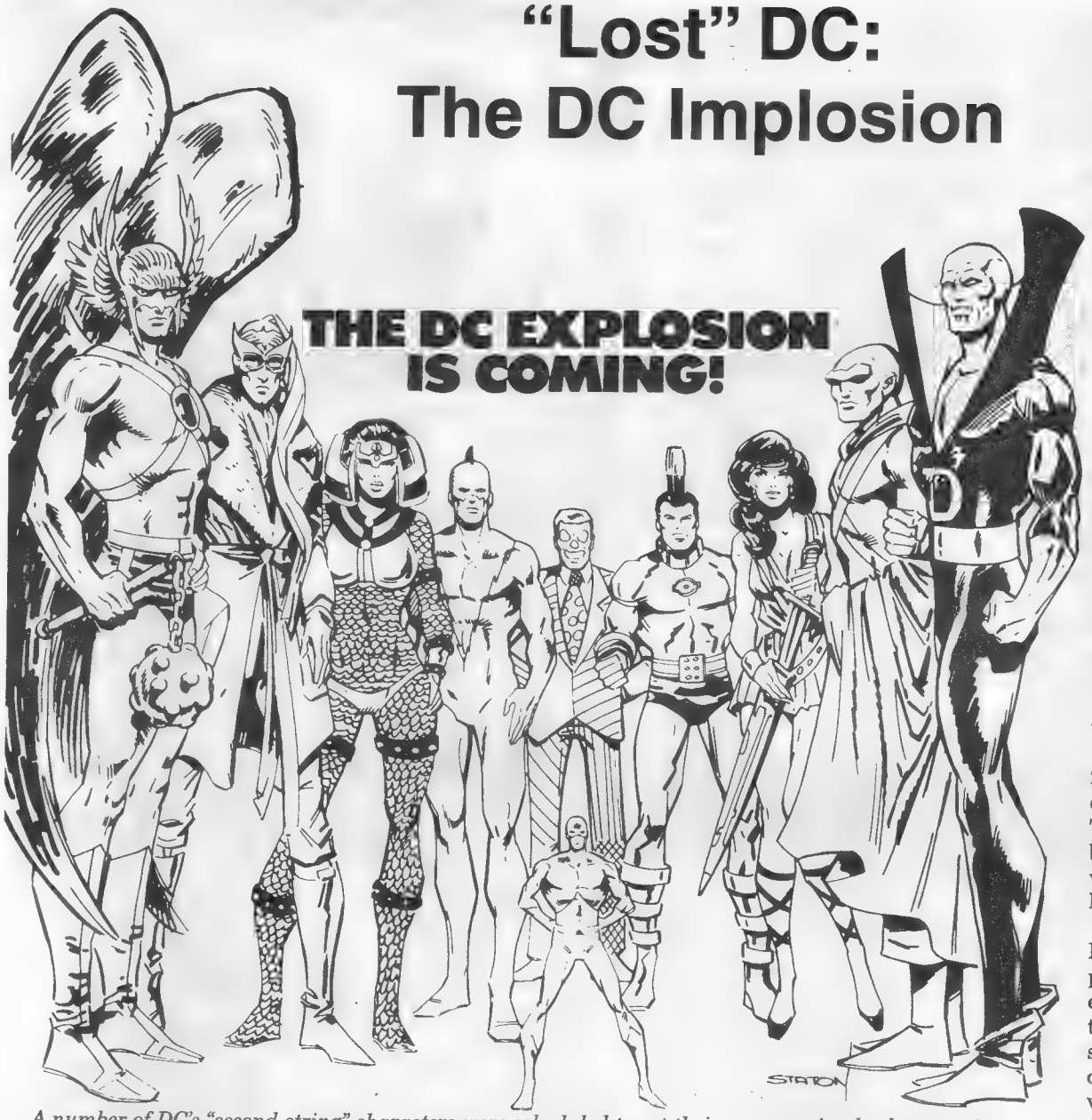
It starred (with Marvel and DC's consent) Superman, Spider-Man, Batman, Robin, The Sub-Mariner, Captain America, Wonder Woman, and The Human Torch. The 22-page story concerned these eight heroes trying to rescue the Pops orchestra from a mad scientist."

The issue, scripted by Busiek, illustrated by Christopher Bing (with an assist from Scott McCloud), and lettered by Richard Howell, was sold for $10 a copy at 1978's opening Pops concert. The print-run had been only 250 copies, and Busiek added, "All copies unsold that evening were destroyed as part of the agreement with DC and Marvel."

"A number of science-fiction stories eventually showed up in *Secrets of Haunted House* and *Unexpected*."
— John Wells

The skeletal figure scheduled to appear on the cover of ***Time Warp*** *#6 is oddly appropriate, since the series was canceled with issue #5.*

"Lost" DC: The DC Implosion



A number of DC's "second-string" characters were scheduled to get their own ongoing back-up stories as part of the "DC Explosion." Above, from left to right, are: Hawkman, Enemy Ace, Big Barda, The Ray, The Odd Man, OMAC, Queen Hippolyta of the Amazons, The Martian Manhunter, and Deadman. The Atom stands in front of the group.

By John Wells

"What happened on June 22, 1978, may possibly be [one of] the most significant events of the year." That line, which opened Mike Tiefenbacher's news article in *The Comic Reader* #159 (August 1978), proved completely accurate. In the midst of a heavily promoted expansion of its comics line, DC was forced to cancel 17 titles and put the brakes to still more forthcoming new titles. The expansion had been referred to as "The DC Explosion," but its fate would cause it to enter the history books as "The DC Implosion."

"The initial line-up for June's DC Explosion was almost immediately altered, when the Superman movie was postponed until December."
— John Wells

The purpose of the "Explosion" had been to beef up the number of story pages in DC's comics. The average issue for much of the 1950s and 1960s had contained 25 pages of story and seven pages of other editorial content and advertising. The ratio had been shifting since the late 1960s. As the story content was shrinking, the price of an average comic book had begun to rise, first to 12¢, then to 15¢. By 1971, the 20¢ comic book seemed to be inevitable.

DC Publisher Carmine Infantino countered with a radical idea and bypassed the 20¢ price altogether. Instead, he offered a 25¢ comic book with significantly more pages of story. Effective with comics going on sale in June 1971 (cover-dated August), all of DC's comics expanded from 32 pages to 48. The number of story pages (then set at 22) rose back to 25 within a few months. An additional 12 to 15 pages of reprints filled out each issue.

Scrambling to keep up with this development, Marvel adopted the 25¢ format at the end of the summer in issues cover-dated November. Unlike DC, the average Marvel comic book of that month contained 34 new story pages but, with a few exceptions, no reprints. Marvel got cold feet on the whole idea and fell back to the standard 32-page issue (with a subsequent average of 21 story pages). It did not, however, return to the old price. Marvels cost 20¢.

Ultimately, with sales dropping and virtually every other segment of the comics industry undercutting it, DC abandoned the experiment after 11 months and returned to the 32-page comic book (now priced 20¢) with July 1972-dated issues. Infantino still liked the new-reprint fusion and instituted a variation on the idea in 1974-1975. A select group of titles was expanded into 100-page "giants," with 20 pages of new story and dozens more of reprints. Though fondly remembered, this experiment was also abandoned after little more than a year.

By the time Jenette Kahn took over as DC's publisher in 1976, the average comic book contained only 17 pages of story for 35¢. Nearly half of each issue was filled with advertising and editorial content. Kahn's initial move to reverse this trend was 1977's line of Dollar Comics. In terms of content, a Dollar Comic gave readers approximately the story pages of four 35¢ comic books for the price of three. Initial experiments with the line worked well enough to expand it further in 1978 with *The Batman Family* and, at the dawn of the DC Explosion, *Adventure Comics*.

DC entered 1978 with high hopes for the future. Of all the events planned for the year, few were as eagerly anticipated as the big-budget *Superman: The Movie* that was slated for a June premiere. That release date dovetailed nicely with Kahn's plans to increase the page-count in the average DC comic book to 48 pages. This time, however, the material would all be new and the story pages would jump from 17 back to 25. The price for the new package would be a steep 50¢.

The initial line-up for June's DC Explosion was almost immediately altered, when the Superman movie was postponed until December. Several tie-ins, including a reprint of *Superman* #1, a new tabloid story detailing "Superman's Life Story," and a "World of Krypton" three-parter in *Showcase* were all pulled until the film's release.

That disappointment failed to dim anyone's enthusiasm, and the spring of 1978 saw dozens of house ads touting the forthcoming new features, most notably a nice full-page drawing by Joe Staton. Behind the scenes, DC continued to make schedule changes. The developments were coming so furiously that a text page in the first wave of 50¢ comics ("The Answer Man's Guide to the DC Explosion") was already outdated by the time it saw print.

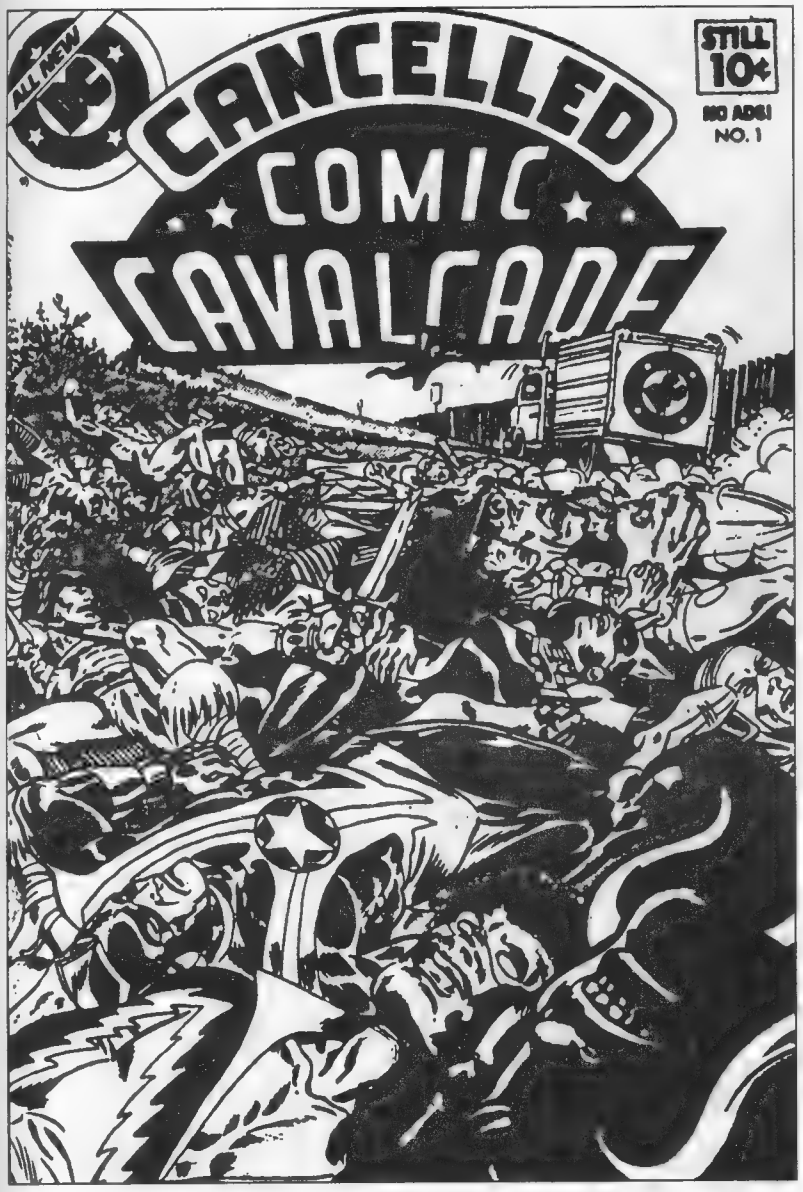
By April 1978, several marginal titles had been canceled: *Aquaman, Mister Miracle, New Gods, The Secret Society of Super-Villains,* and *Shade, The Changing Man*. Following this spring shakedown, DC introduced its expanded line-up in early June. On the 22nd of that month, the ax fell.

DC had been purchased by Kinney National Service in 1968, and Kinney, in turn, was bought by Warner Communications soon after. Warner had become concerned about the shrinking sales on its comic-book line and resolved to do something about it. At this point, the direct-sales market played a minimal role in the comics field. It was magazine distributors who held the real power. As related in *The Comic Reader* #158, Warner had instituted "a massive overhaul of the distribution process. Basically, this involves getting a much greater percentage of the copies that are printed displayed on the nation's newsstands, working more closely with local distributors and wholesalers.

"The people at Warner feel that the new system of distribution should be given a chance with DCs looking like the rest of the industry's books, since there will be some risk of alienating wholesalers. So, beginning in September (books cover-dated December), all DCs that are not dollar comics will be 32 pages with 17 pages of story again, but now for 40¢.

"DC and their parent company feel that the decrease in volume will relieve the glut on the stands that has existed since 1969 and enable them to build the paid circulations of their long-time best-sellers that the distributors know and feel an affinity for."

To provide consistency to the



Only a few dozen photocopies of the two issues of ***Cancelled Comic Cavalcade*** *were produced.*

DC line, all 32-page comics were promoted to monthly status. Series whose sales did not justify being a monthly and the new titles whose sales had not yet been proven were canceled. Consequently, another 23 comics met their demise, including six that never saw their first issue published.

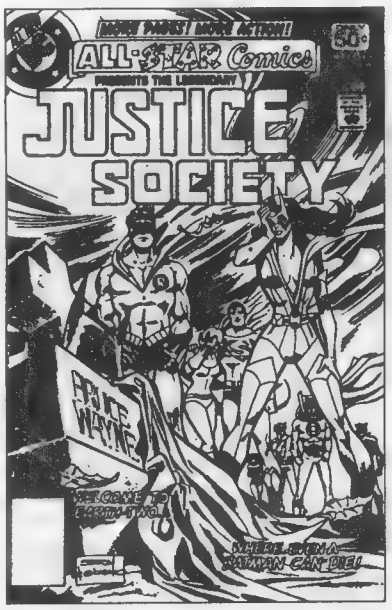
Given the abrupt cancellations, there had been a great deal of material ready for publication. Those stories were collected into two photocopied publications entitled *Canceled Comic Cavalcade* and provided to the creators who had work therein. It was small consolation to the writers and artists who'd lost their regular assignments — in some cases, their *only* assignments.

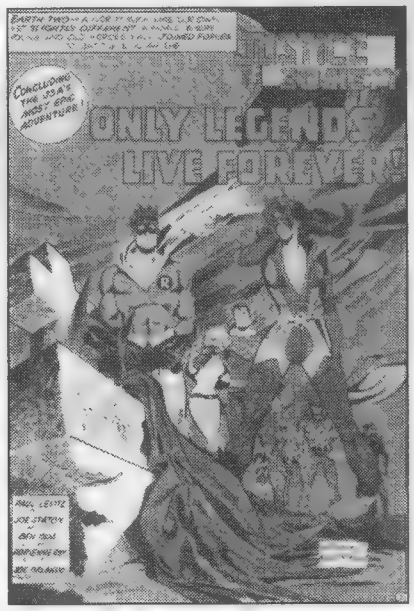
Exactly two years later, DC tried the line expansion again, raising the cover price from 40¢ to 50¢. This time, everything clicked, thanks in part to the fact that Marvel simultaneously raised the price of its own comics to 50¢. By the end of 1980, DC even had a certified hit to its credit in the form of *The New Teen Titans*. Buoyed by its success, it was finally able to put the DC Implosion behind.

The following is an attempt at tracing the eventual homes of all the other comics scheduled for publication in 1978. News items originally reported in *The Comic Reader* #145, #146, and #153-159 were particularly useful in putting it all together. A few of the cover reproductions that accompany this article also come from that magazine.

Action Comics #490's Air Wave back-up appeared in #511 (Sep 80). The script for #491's Atom story was illustrated and expanded from eight pages to 10 for *World's Finest* #260 (Jan 80).

Before *Adventure Comics* began accumulating material intended for other series (New Gods, Aquaman, Justice Society), it had scheduled The Metal Men

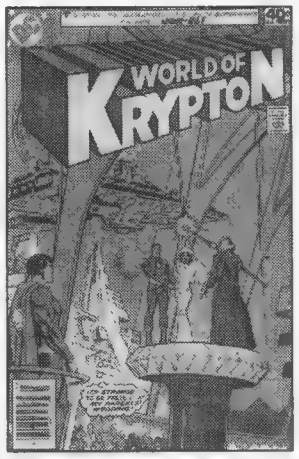




The cover of ***All-Star Comics*** *#75 became the splash page for the story that eventually appeared in* ***Adventures Comics*** *#462.*

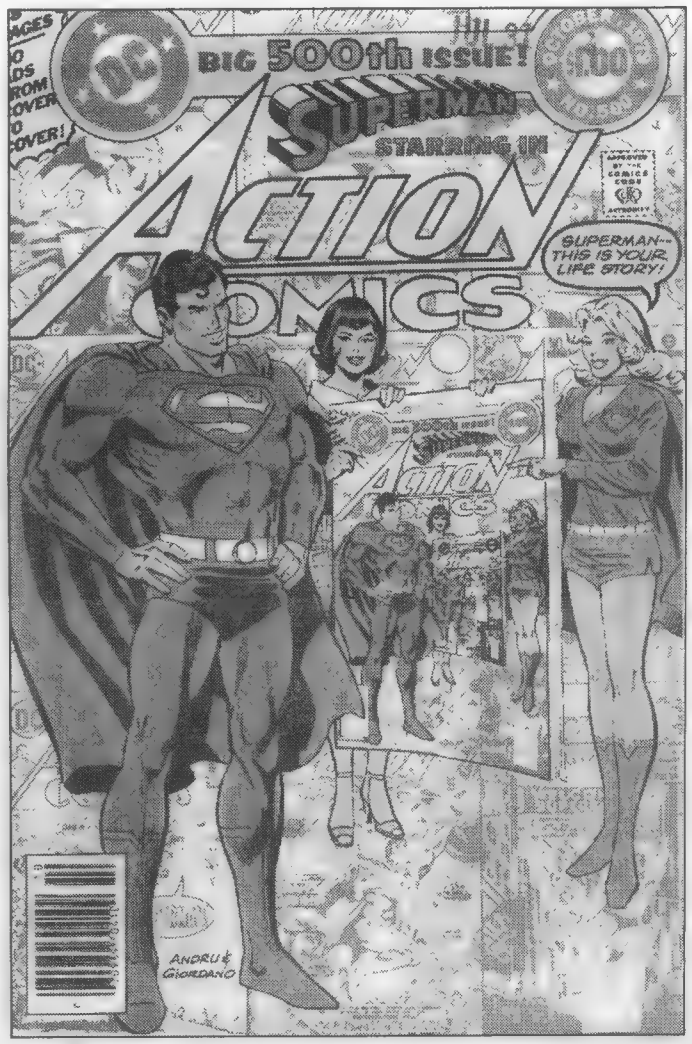
Rudolph
The RED-NOSED REINDEER
A WHALE OF A CHRISTMAS VISIT!
HEY, RUDY--I'M GONNA BRING MY AUNT WILMA A CHRISTMAS PRESENT! WANNA COME ALONG?
CAN'T!--GOTTA SADDLE THESE ROCKING-HORSES FOR SANTA! TONIGHT'S CHRISTMAS EVE, Y'KNOW!
WRITTEN & DRAWN BY SHELDON MAYER
INKED BY TENNY HENSON

While two of the stories scheduled for 1978's ***Rudolph the Red-Nosed Reindeer*** *eventually saw print, "A Whale of a Christmas Visit" hasn't yet.*



With the cancellation of ***Showcase****, "World of Krypton" became DC's first mini-series.*

"Given the abrupt cancellations, there had been a great deal of material ready for publication."
— John Wells



Action Comics *celebrated its 500th issue by printing "Superman's Life Story," originally scheduled to appear nearly a year earlier with the release of* ***Superman: The Movie.***

"Detective Comics, the comic book from which DC took its name, was actually among those canceled in the purge."
— John Wells

ber-scripted Doctor Fate three-parter.

All-New Collectors' Edition's Justice League 72-pager was broken apart in *Justice League of America* #210-212. "Superman's Life Story," planned to coincide with the June (then December) release of the feature film, finally saw print in *Action Comics* #500 (Oct 79).

Material intended for 1978's *Rudolph the Red-Nosed Reindeer* tabloid (including "Will a Stitch in Time Save Christmas?" and "The Secret of the Lucky Dragon's Egg") appeared one year later in the digest-sized *Best of DC* #4. Five pages of puzzles slated for the tabloid were published in Robin Snyder's *The Comics* (Vol. 7) #12 (1996). At least one other unpublished Rudolph story, the 16-page "A Whale of a Christmas Visit," exists. Its first and last panels appear in *The Comics* (Vol. 5) #12 (1994).

The contents of *All-Star Comics* #75 were split into a two-part Justice Society story published in *Adventure Comics* #461-462. A three-page prologue was added to the first part, while the issue's unused cover became a splash page for #462's conclusion, depicting the death of the Golden Age Batman.

Aquaman #64 was shaved of four pages and published in *Adventure Comics* #460, bumping the new "Man Called Nevermore" series. Two never-completed back-ups for Aquaman were to have featured The Vigilante (by Roger McKenzie and Gray Morrow) and Martian Manhunter (by Cary Burkett, John Fuller, and Bruce Patterson). The Martian Manhunter strip was tentatively rescheduled for *Adventure Comics* #461-463 but never appeared.

The cover intended for *Army at War* #2 later appeared on *Sgt. Rock* #382 (Nov 83).

Batman #306 crunched its lead story from 17 pages to 15, while the full-length episode in #308 was reduced from 25 pages to 23. Issue #307's "Public Life of Bruce Wayne" back-up surfaced in *Detective Comics* #483 (Apr 79), while #309's "Unsolved Cases of The Batman" story appeared in *Detective* #484 (Jun 79).

Detective Comics, the comic book from which DC took its name, was actually among those canceled in the purge. Fortunately, someone suggested that the more successful *Batman Family* be merged with the long-running title. *The Batman Family* #21 and 22's contents appeared in *Detective Comics* #481 and 482.

Battle Classics #2 was to have reprinted *Our Army at War* #140's "Brass Sergeant," while issue #3 would probably have featured *Our Army at War* #115's "Rock's Battle Family." The covers for both issues were used as pin-ups in *DC Special Blue Ribbon Digest* #18 (1981).

DC's digest comic book *The Best of DC*, "tentatively scheduled for August," was delayed until the summer of 1979.

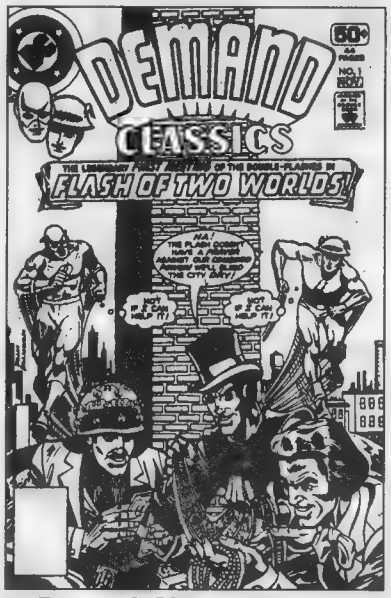
The Black Lightning story from *Black Lightning* #12 appeared uncut in *World's Finest Comics* #260 (Jan 80). The Ray back-up for the issue, reprising the hero's origin, appeared only in *Canceled Comic Cavalcade* #1. The Ray strip had been scheduled to end in #13, replaced by Steve Ditko's "Odd Man" in #14. The covers for *Black Lightning* #12 and 13 appeared in *Canceled Comic Cavalcade* #1.

The Brave and the Bold #145-147's Human Target back-ups appeared in *Detective* #483, 484, and 486 (Apr, Jun, and Oct 79).

The contents of *Claw the Unconquered* #13-14, in which the barbarian presumably regained the hand he lost in #12, appeared only in *Canceled Comic Cavalcade* #1. The "official" story of how Claw regained his appendage appeared in *Warlord* #48-49 (Aug and Sep 81, by Paul Levitz and Tom Yeates).

The 25-page stories prepared for *DC Comics Presents* #4 and 5 were each edited into 23-page installments.

DC Special Series' planned Green Lantern/Green Arrow and Superboy/Legion giants were split into two-parters published in *Green Lantern* #111-112 (Dec 78 and Jan 79) and *Superboy and The Legion of Super-Heroes* #250-251 (Apr and May 79).



Demand Classics #1 was to have reprinted "Flash of Two Worlds" (*Flash* #123), while #2 would have featured "The Ghost of Ferro Lad" (*Adventure* #357). The covers for both issues appeared in *Canceled Comic Cavalcade* #2.

Detective Comics #481's Hawkman back-up was used in *World's Finest* #256. Len Wein's never-completed episode for #482 would have featured the Gentleman Ghost and led into a Batman-Hawkman team-up in *Batman* #310. Instead, Hawkman was simply written out of the Batman story.

Doorway to Nightmare #6-9's episodes appeared in *Unexpected* #190, #192, #194, and #195, and further stories had been scripted but never illustrated. A Steve Englehart-Marshall Rogers installment appeared in *Madame Xanadu* #1 (Jul 81).

Dynamic Classics #2 was to have featured "Planet of the Angels" (*Superman* #236), while #3 would have been "The Man with No Heart" (*Phantom Stranger* #14). Back-ups in the two issues would have been the Manhunter installments from *Detective* #438 and 439. A one-page Bernie Wrightson reprint, "The Hound of Night" (*Unexpected* #121), was also to have appeared in #2. Issue #3's cover appeared in *Canceled Comic Cavalcade* #2.

Although *Firestorm* #6 appeared only in *Canceled Comic Cavalcade* #1, Gerry Conway eventually used that issue's villain, Typhoon, in a new story in *The Flash* #294-296 (Feb-Apr 81).

The Flash #268's Kid Flash back-up, which led directly into #269's Flash/Kid Flash team-up, appeared in issue #325 (Sep 83), edited so that Gail Manners became her previously unseen sister, Jill. A new eighth page eliminated the cliffhanger. Not explained was why Wally West wasn't suffering a severe case of *déjà vu*, having experienced the same events with Gail a few years earlier (flashbacks from the story had appeared at the beginning of #269). Issue #269, incidentally, was another 25-page story condensed to 23 pages.

Green Lantern #111-113's Green Lantern Corps back-up appeared in #130-132 (Jun-Sep 80).

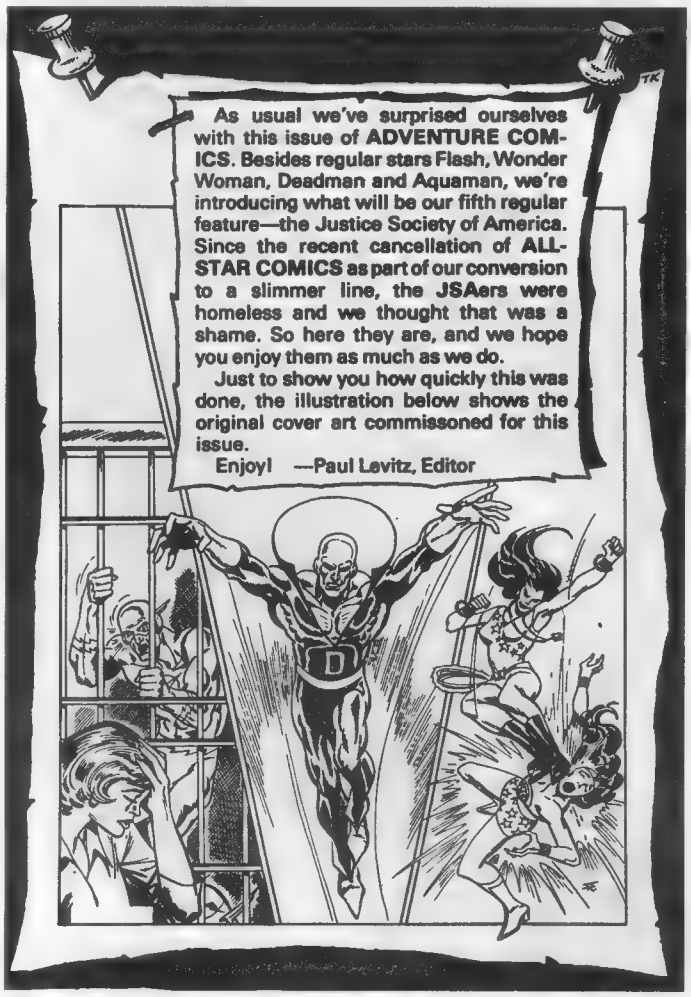
Following its cancellation with #154, *House of Secrets* was merged with *The Witching Hour* and *Doorway to Nightmare* in *The Unexpected*, which was expanded to Dollar Comic size to accommodate the changes. The inventory from the books began to appear with *Unexpected* #189.

More 25-page stories that were trimmed into 23-pagers appeared in *Jonah Hex* #19-21 and *Justice League of America* #161-162. *JLA*, in fact, continued to maintain a 22-page story length through issue #165, although no art was cut from those later issues.

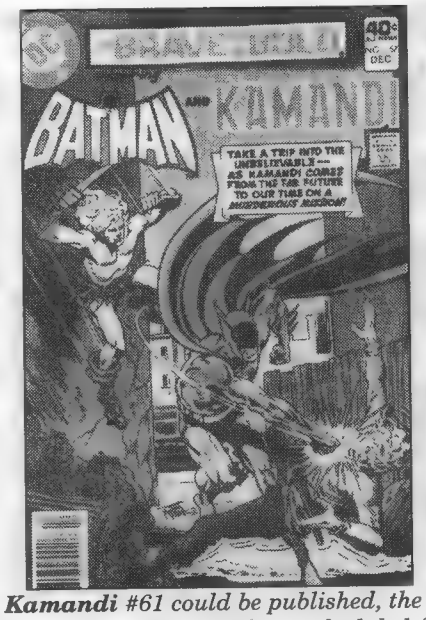
The lead story in *Kamandi* #60 would have sent the last boy on Earth "Into the Vortex," where, according to the cover copy, he would "see a thousand Kamandis on a thousand worlds." Issue #61 was to have integrated a Jack Kirby-illustrated Sandman story, first slated for 1975's *Sandman* #7. The contents of both issues appeared in *Canceled Comic Cavalcade* #2.

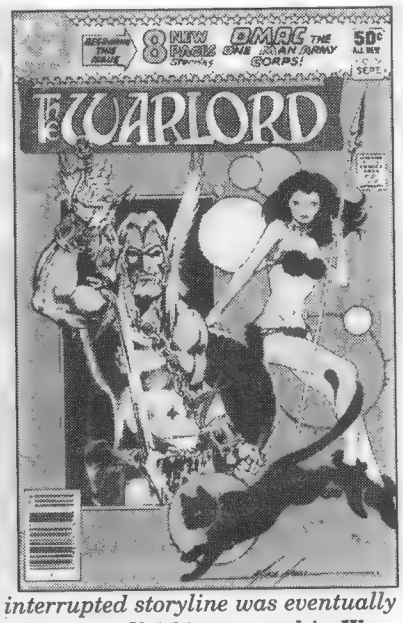
A resolution of sorts for the series was prepared for *The Brave and The Bold* #157 (Dec 79), in which Kamandi was temporarily dropped out of the vortex into the 20th century. Meanwhile, after striking out twice, Kirby's Sandman story finally made it into print in *The Best of DC* #22 (Mar 82).

The OMAC story from *Kamandi* #60 ended up in *Warlord* #37 (Sep 80). The next two installments of the story, which presumably had been prepared in


As usual we've surprised ourselves with this issue of ADVENTURE COMICS. Besides regular stars Flash, Wonder Woman, Deadman and Aquaman, we're introducing what will be our fifth regular feature—the Justice Society of America. Since the recent cancellation of ALL-STAR COMICS as part of our conversion to a slimmer line, the JSAers were homeless and we thought that was a shame. So here they are, and we hope you enjoy them as much as we do.
Just to show you how quickly this was done, the illustration below shows the original cover art commissoned for this issue.
Enjoy! —Paul Levitz, Editor

The inside front cover of ***Adventure Comics*** *#461 showed the original cover for that issue, which was redrawn prior to publication to include the newly added Justice Society series.*





*Following its cancellation before **Kamandi** #61 could be published, the interrupted storyline was eventually "resolved" in **Brave and the Bold** #157. The OMAC back-up scheduled for **Kamandi** #61 appeared in **Warlord** #37.*

1978 by Jim Starlin, appeared in *Warlord* #38-39.

Limited Collectors' Edition #C-61's original contents would have been "Menace of the Dragonfly Raiders" (*The Brave and the Bold* #42), "The Hundred Dollar Deal" (*All-Star Western* #11), "Must There Be a Superman?" (*Superman* #247) and "No Evil Shall Escape My Sight" (*Green Lantern* #76).

Men of War was forced to return from a three-feature series to two features, as its two back-up features began rotating with one another. The immediate result found the Enemy Ace story intended for *Men of War* #11 pushed back one issue in favor of "Dateline: Frontline." A Blackhawk trilogy by Len Wein and Howard Chaykin announced for the series in early 1978 was abandoned.

Mister Miracle #26 was to have featured "Freedom Is a Four-Letter Word" (by Len Wein and Michael Golden) and a Big Barda back-up (by Steve Gerber and Joe Orlando). Only Golden's cover, seen in *Canceled Comic Cavalcade* #2, was completed.

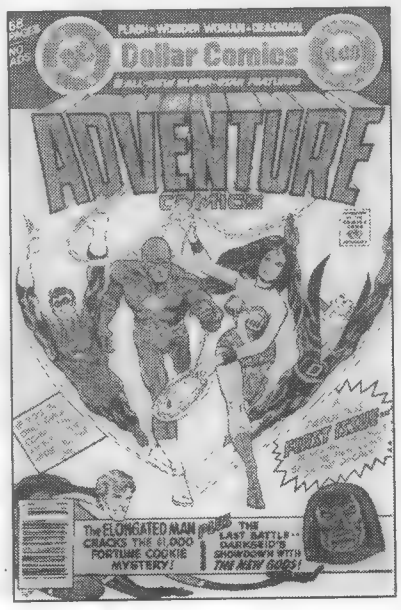
New Gods #20 was cut in two pieces for *Adventure Comics* #459 (right) and 460.

Our Fighting Forces #182's Losers story eventually appeared in *The Unknown Soldier* #265, while its Captain Storm story was in *G.I. Combat* #213. The HQ: Confidential episode ("The Missile Jockey") was never published. Although Bob Kanigher had written a script for #183's lead story ("No Exit for a Loser"), it was never illustrated (cited in Chris Pedrin's *Big Five*).

The Secret Society of Super-Villains #16-18 was to have featured the conclusion to the Freedom Fighters/Silver Ghost war that had been left unresolved since the FF's own series was canceled. None of it made it into print, and only #16 and 17 were even illustrated (appearing in *Canceled Comic Cavalcade* # 2). The details of the story, including #18's climax, were related in *DC Comics Presents* #62's text page. Other loose ends from the book were dealt with in *Justice League of America* #166-168.

A Captain Comet back-up strip had been planned for the series, alternating with villain origins. Issue #17's back-up (also left unillustrated) would have revealed the origin of the new Star Sapphire and was described in *Justice League of America* #174's letter column.

Shade, the Changing Man #9 would have plunged its title character into the Zero Zone, where, according to the "Daily Planet" page in *DC Comics Presents* #2, he would "confront one of his most deadly foes," forcing him to seek help from "a malevolent being who seeks his destruction." "The Deadly Ally" appeared only in *Canceled Comic Cavalcade* #2. A resolution to Shade's battle with Doctor Z, left unresolved in *Shade* #8, was finally depicted in *Suicide Squad* #16 (Aug 88). "The Odd Man" back-up story slated for *Shade* #9 ("The Pharaoh and the Mummies") was rescheduled for the ultimately unpublished *Black Lightning* #14. After an appearance in *Canceled Comic Cavalcade* #2, an edited version of the story was finally released to the general public in *Detective Comics* #487 (Dec 79).

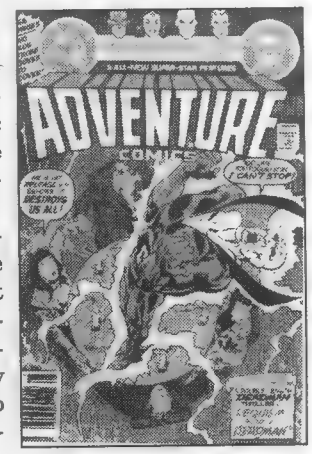

Dollar Comics
ADVENTURE COMICS
The ELONGATED MAN CRACKS THE $1,000 FORTUNE COOKIE MYSTERY!
THE LAST BATTLE... DARKSEID'S SHOWDOWN WITH THE NEW GODS!

Showcase #105's Deadman story appeared in *Adventure Comics* #464 (Aug 79), minus two pages and its cover. Issue #106 was slated to star The Creeper in a 20-page opus by Steve Ditko that found Jack Ryder's Creeper alter-ego imperiled while fighting a villain named Doctor Storme. The issue appeared only in *Canceled Comic Cavalcade* #2, as did an uncut version of #105.

A trilogy featuring popular Justice Society member The Huntress had been scheduled for *Showcase* #107-109 but was replaced by a new Western strip, The Deserter. By the time the decision was made, The Huntress story's placement had been mentioned in a house ad seen in several September cover-dated comic books, thus contributing to the myth that at least part of the serial had been completed.

The Deserter, in turn, was given his own ongoing title at the 11th hour, only to perish amidst the other cancellations. The origin of tormented Civil War deserter Aaron Hope (by Gerry Conway, Dick Ayers and Romeo Tanghal) appeared only in *Canceled Comic Cavalcade* #1.

Initially scheduled for *Showcase* #104-106 to coincide with the June premiere of *Superman: The Movie*, "World of Krypton" was rescheduled to issues #110-112 when the film's release date was moved to December. Ultimately, *World of Krypton* was released under its own name in the summer of 1979, one year after it



*The cover art for the canceled **Showcase** #105 provided the inspiration for **Adventure Comics** #464's cover, where the previously unpublished Deadman story appeared.*

MY DEAR, YOU MUST LEARN TO CONTROL YOUR TEMPER, AS I SAY, WE SPENT SEVERAL PROFITABLE MONTHS ON EARTH-2, WHERE WE SOUGHT TO DESTROY MY HATED ENEMIES IN THE JUSTICE SOCIETY, WITH SOME MILD SUCCESS*...
*BRIEFLY OUTLINED IN THE LAST ISSUE OF SECRET SOCIETY--ROSS
UNFORTUNATELY, OUR SUCCESS WAS SHORT-LIVED, AND ULTIMATELY, WE MET WITH CERTAIN REVERSALS... IN A WORD, WE WERE OURSELVES DEFEATED BY THE MORE POWERFUL MEMBERS OF THE SOCIETY, AND FLED FOR OUR LIVES.*
*REVEALED NOW FOR THE FIRST TIME ANYWHERE.--ROSS

*Did you ever wonder what happened in **The Secret Society of Super-Villains** #16-18? The Wizard provided part of the answer in **Justice League of America** #166.*

'Canceled Comic Cavalcade' Contents

For those who couldn't keep track in the preceding article, here's a quick rundown of the exact contents of the two issues of *Canceled Comic Cavalcade*. Note that *Green Team* #2 and #3, *Prez* #5, and the cover to *Ragman* #6 were older inventory material and hadn't been scheduled for release in 1978.

***Canceled Comic Cavalcade* #1:**

Black Lightning #12 plus the cover to #13
Claw the Unconquered #13 and 14
The Deserter #1
Doorway to Nightmare #6
Firestorm #6
Green Team #2 and #3

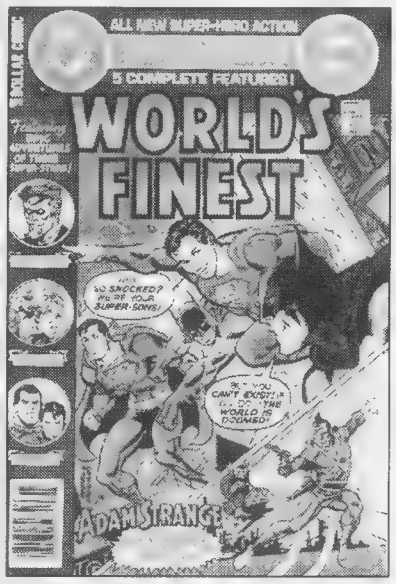
***Canceled Comic Cavalcade* #2:**

Kamandi, The Last Boy on Earth #60 and #61 (integrated with *The Sandman* #7)
Prez #5
The Secret Society of Super-Villains #16 and #17 (lead story)
Shade, the Changing Man #9
Showcase #105 and 106
Steel, the Indestructible Man #6
The Vixen #1

Also included in the second issue were the covers to *Army at War* #2, *Battle Classics* #3, *Demand Classics* #1 and 2, *Dynamic Classics* #3, *Mister Miracle* #26, *Ragman* #6, *Weird Mystery Tales* #25 and #26, and *Western Classics* #1 and #2.

was first to have appeared. Despite the fact that *Showcase* and titles like it had been featuring short-run strips for years, the release of *World of Krypton* awakened publishers to the potential of the mini-series concept, certainly the most significant repercussion of *Showcase*'s cancellation.

A revamped version of Suicide Squad, created by Len Wein, had been slated for release in March-June 1979 in *Showcase* #113-116.


ALL NEW SUPER-HERO ACTION!
5 COMPLETE FEATURES!
WORLD'S FINEST
SO SHOCKED? I'M AT YOUR SUPER-SONS!
IF YOU CAN'T EXIST IN 2 THE WORLD IS DOOMED!
ADAM STRANGE

The Adam Strange back-up intended for *Star Hunters* #8 was briefly rescheduled for *Adventure Comics* #467 (Jan 80). After being bumped from that title for a new incarnation of Starman, the twice-spurned episode was finally used in *World's Finest Comics* #263 (Jul 80). Its sequel, written for *Star Hunters* #9, was finally illustrated in 1980 and used in *Green Lantern* #132.

Star Hunters #8's never-completed lead feature was advertised in #7 as "the final battle with the Corporation." It would have been written by Gerry Conway and illustrated by Rick Buckler and Tom Sutton.

Mike Grell's Starslayer had been scheduled for a late fall debut. Instead it remained in the possession of its creator and appeared at the dawn of Pacific Comics' line in 1981.

Roy Thomas wove excerpts from *Steel, the Indestructible Man* #6 into *All-Star Squadron* #8-9 (Apr and May 82). Don Heck's pencils were reinked or completely redrawn by Jerry Ordway. The original version of the story appeared only in *Canceled Comic Cavalcade* #2.

A revival of the science-fiction anthology title *Strange Adventures* was stopped in its tracks before any material could be prepared. When DC returned to its plans in 1979, the series was expanded from a standard-format comic book into a Dollar Comic now titled *Time Warp*.

Superboy and The Legion of Super-Heroes #246 had two pages of story cut from its contents, while #247 lost three.

Super Friends #15's Wonder Twins episode appeared in #29 (Feb 80), while #16's installment was completed for use in #34 (Jul 80).

Superman #330's story was reduced to 23 pages, while the "Private Life of Clark Kent" and "Mr. and Mrs. Superman" back-ups intended for #331 and 332 were used in *Superman Family* #195.

Marty Pasko's fall revival of Swamp Thing didn't come to fruition until early 1982. Joe Orlando had "been mentioned as the artist" for the 1978 series, but Tom Yeates ended up with the assignment three and a half years later.

After being touted in house ads during the summer, details regarding *The Vixen* #1 appeared in a "Daily Planet" text page in *Batman* #305 and *The Flash* #267. Ultimately, "Who Is The Vixen ?" was printed only in *Canceled Comic Cavalcade* #2. In 1985, Gerry Conway recycled elements of The Vixen's origin for use in *Justice League of America* #234 and 239.

The back-up series in *Vixen* was a Bob Haney creation known as Matt Treadway. He would have begun in #2.

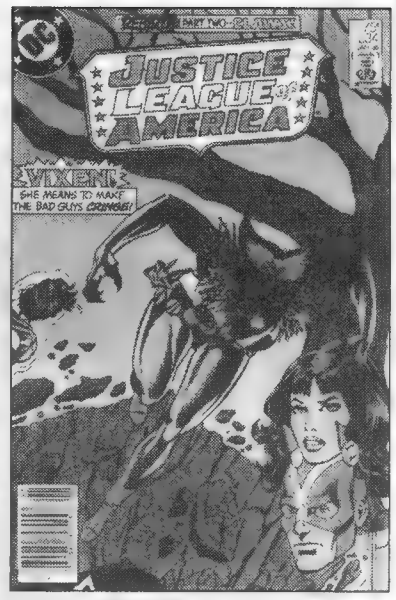
Weird Mystery Tales #25's "Talisman of the Serpent" (including the cover) appeared in *Secrets of Haunted House* #20. The eventual home of "The Long Arm of the Law" was *House of Mystery* #286. The covers for #25 and #26 appeared in *Canceled Comic Cavalcade* #2.

The Cinnamon back-up story intended for *Weird Western Tales* #50 has never appeared.

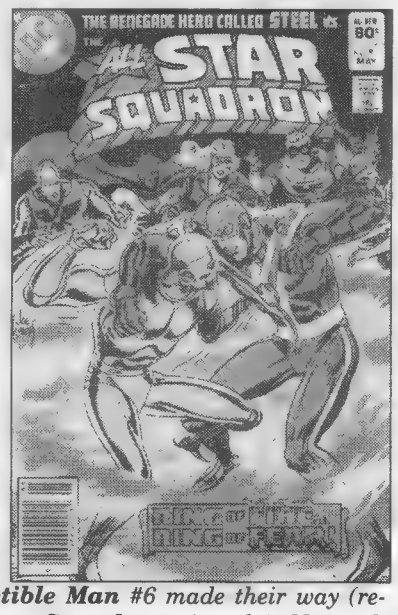
Western Classics #1 and 2 would have split Bat Lash's debut from *Showcase* #76. The balance of the two issues would have been Johnny Thunder in "The Silent Gun" (*All Star Western* #105) and "The Origin of Johnny Thunder" (*ASW* #108). The covers for both issues appeared in *Canceled Comic Cavalcade* #2.

Following #85, *The Witching Hour* was merged with *House of Secrets* and *Doorway to Nightmare* in *The Unexpected*, beginning with #189. *Witching Hour* #86's cover and lead story ("Dracula's Daughter") were used in *Unexpected* #199, while its other contents appeared in *Unexpected* #197 ("A Pound of Flesh ... and Blood"), #213 ("Bring Me Back to Life"), and *Secrets of Haunted House* #34 ("Haunt of Hate").

After the "Amazons" installment in *Wonder Woman* #250 ("Siege of Thunder"), Steve Ditko was to have taken over the art on the series (*Direct Currents Newsletter* #6). Neither episode ever appeared, although plot threads from the series were partially dealt with in *Wonder Woman* #252 and 253 late in 1978.

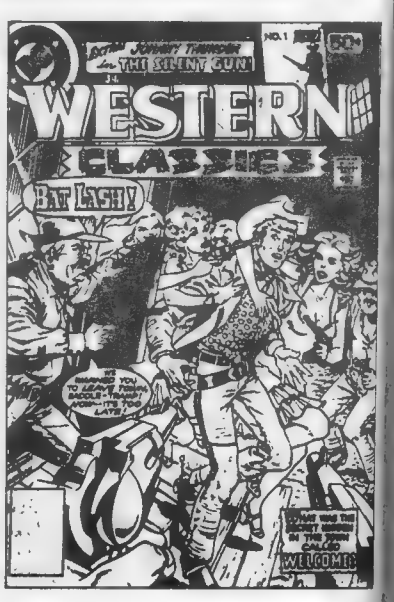


Although advertised in house ads and on a "Daily Planet" page in two DC comics, The Vixen had to wait nearly seven years before being given an origin in ***Justice League of America*** *#234.*



Portions of ***Steel, the Indestructible Man*** *#6 made their way (redrawn by Jerry Ordway) into* ***All-Star Squadron*** *#8 and 9. Nazi villain Baron Blitzkrieg's origin was also expanded in those issues.*

"Mike Grell's Starslayer had been scheduled for a late fall debut."
— John Wells



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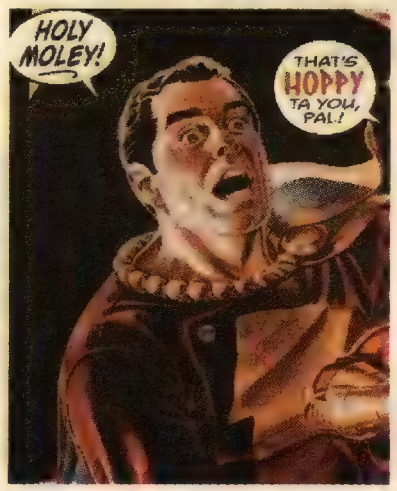
COMICS BUYER'S GUIDE

Fashion report

What the well-dressed hero will wear — and how often he'll change it

By
Patrick Daniel O'Neill
***CBG** Fashion Consultant*

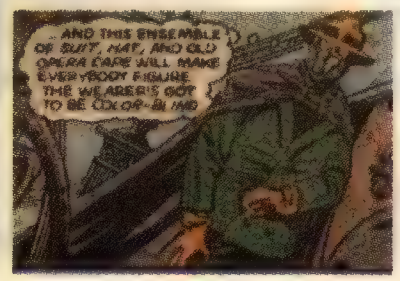
Costume changes seem to be as old as super-heroes in comics themselves. The earliest changes in garb were subtle: Batman's ears got shorter, and his "wings" turned into a cape; Captain America's helmet became a cowl, his shield a circle and not a triangle; Captain Marvel's shirt lost its tunic-like flap and button (although Jerry Ordway has brought those back in *Power of Shazam*).



Superman has traded in his familiar red, blue, and yellow circus tights for the blue "containment suit" he's been wearing for the past several months. Even though it's clear this is a costume change that will never last, like most fashion shifts for the super-hero crowd, it has engendered controversy among fans, to the point at which some call it "sacrilegious."

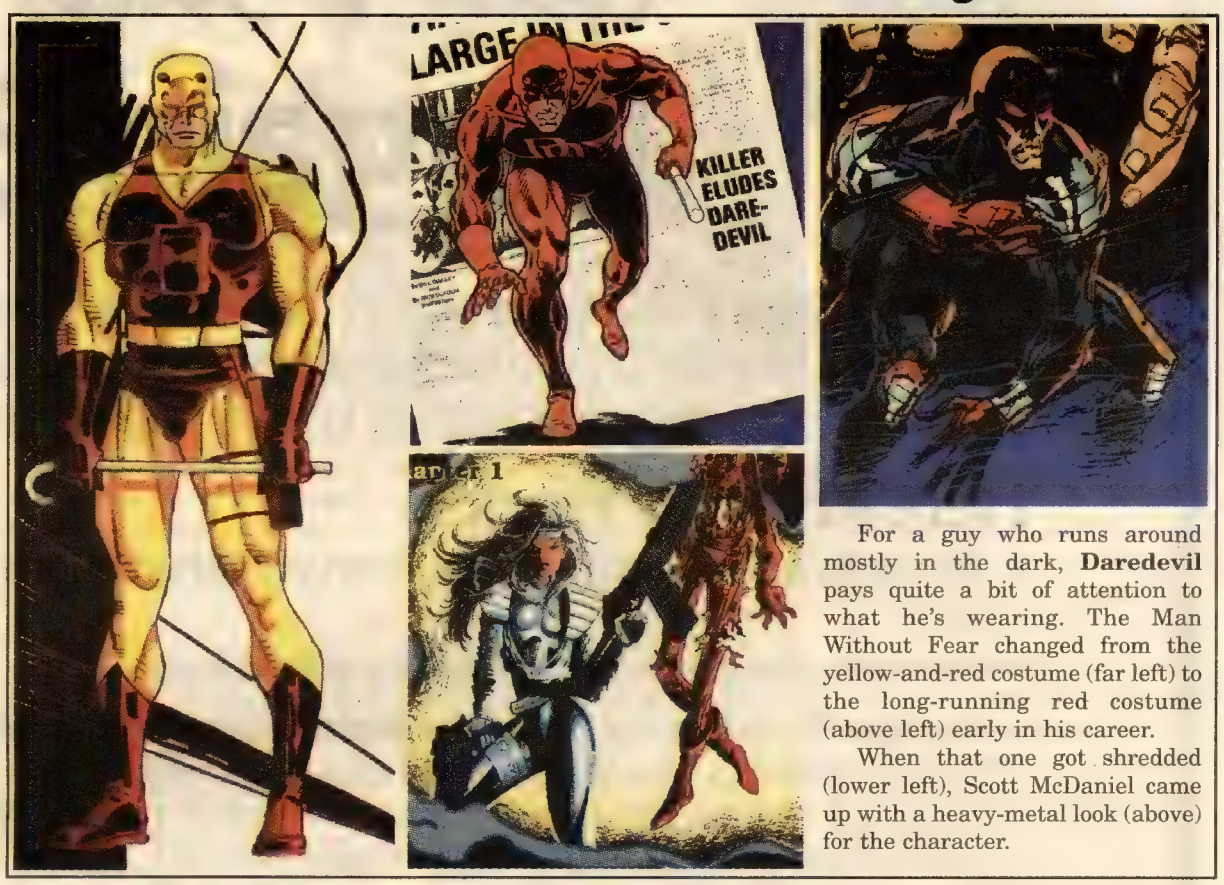
Radical threads

But some early costume changes were so radical as to completely change the nature of the character. The classic example probably came when Jack Kirby and Joe Simon got their hands on DC's Golden Age Sandman: They ditched the trench coat, gas mask, and floppy hat and outfitted Wesley Dobbs in a flashy gold-and-purple outfit, in the process handing him a kid sidekick, Sandy, clad in gold and red. The mystery left the character, and he became a swashbuckler, swinging through the streets of New York on a nylon line.



Speaking of swingers and swashbucklers, another who experienced a costume change was Marvel's Daredevil. Originally dressed in a yellow leotard with a red tunic, gloves, and boots, the blind Matt Murdock had a costume that truly looked like something only a man who couldn't see it would wear. In the seventh issue of DD's title, Wally Wood came in and changed all that, giving The Man without Fear a classy all-red outfit with nifty black shadows for effect. As you might expect from the techno-oriented Wood, the outfit also included lots of gadgetry — a radio receiver in the cowl, a microphone, and a cable for swinging in the billy club. Eventually, writer Stan Lee would realize that all the paraphernalia took away the charm of the sightless man who was better than the sighted, and only the billy-club line remained.

That costume was good for some 30 years. But tastes in super-hero fashion change, as they do in the real world, and by the 1990s armor was the thing for the hero who wanted to make a statement. So DD went for the heavy-metal look, in a costume designed by Scott McDaniel and a new direction for the character by writer



For a guy who runs around mostly in the dark, **Daredevil** pays quite a bit of attention to what he's wearing. The Man Without Fear changed from the yellow-and-red costume (far left) to the long-running red costume (above left) early in his career.

When that one got shredded (lower left), Scott McDaniel came up with a heavy-metal look (above) for the character.

Daredevil © 1997 Marvel Characters.

Kryptonian couture

Superman's attire has changed from the familiar red-yellow-and-blue...

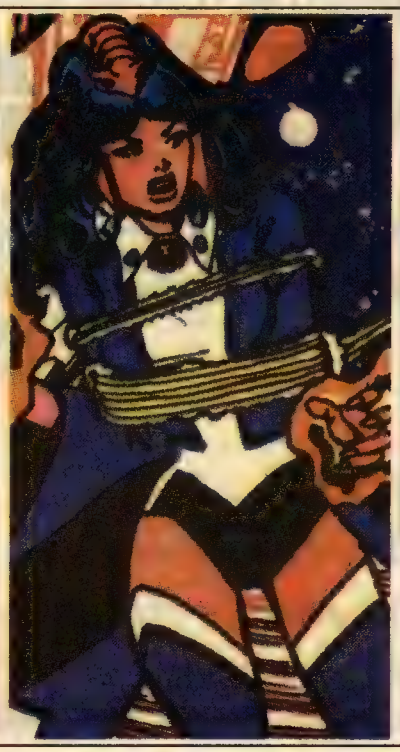
...to the red-yellow-and-black...

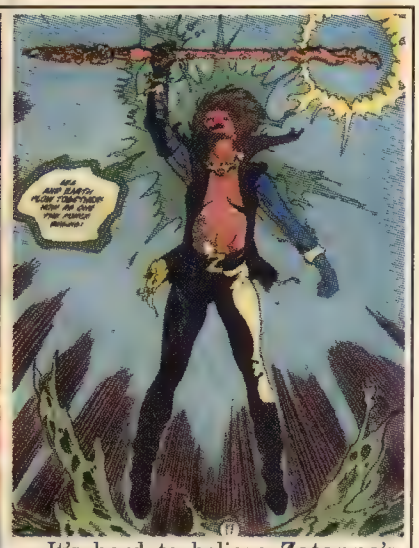
...back to the red-yellow-and-blue...

...to the "Man, that's *blue!*"...

...to...?

Superman, Sandman and Captain Marvel © 1997 DC Comics.





It's hard to believe **Zatanna**'s original fishnet-stockings costume (left) could ever be considered demure. A few costume changes later, however, found Zatanna in a costume (above) that would break the law if the wind changed.

Zatanna © 1997 DC Comics.

Captain America, who legally *can* throw his shield, is © 1997 Marvel Characters.

D.G. Chichester. But, like some trends in the real world, armor went out of style, and now Daredevil is back in his red pajamas.

Supporting wardrobe

However, it's not just headliners who go in for changes in their outfits. Except for a couple of mini-series, DC's Zatanna, mistress of the backward-spoken spell, has never had a title of her own. However, her original costume is well-remembered by Silver-Age fans as one of the sexiest ever devised for a comics heroine. It's a female-altered version of the classic stage magician's tuxedo once worn by her father, Zatara — but *her* version came with a bodysuit, fishnet stockings, and high-heeled pumps. Hubba-hubba! (especially the splash page to her first appearance in *Hawkman* #4).

Some people just don't know how to leave well enough alone, though. In 1978, Gerry Conway gave Zatanna an expanded origin in the pages of *Justice League of America* #161, and with it came a new costume, courtesy of artist Dick Dillin: an all-in-one blue thing, with lots of *décolletage*, pointy elf-like shoes, a Dr. Strange-like cape, and a ponytail. She became a Justice League member, but her costume had nothing to do with it: Fans hated it. It was not to last. In *JLA* #188, Zatanna made herself a new outfit, blending elements of the old and the new.

(The first issue with the costume was drawn by Don Heck, but it was reportedly designed by George Pérez.) Those would be her super-hero togs — but, when we see her performing on stage, she's back in the tux and fishnets.

Zatanna would go through one more change: In the mini-series of a couple years back, she donned leather pants and bolero jacket that somehow was never buttoned but also never exposed anything untoward. Now, *that's* magic! In recent sightings, however, she's back to the stage outfit.

Even teams that dress identically go through costume changes. The Fantastic Four saw subtle shifts in their blue jumpsuits. The collars got smaller; the gloves and boots started looking less like leather. But at one point, Human Torch Johnny Storm switched to a red version of the outfit, and, later, John Byrne sort of pulled a Negative Zone switch on the suits, as the light blue and dark blue parts of the outfits switched.

"THE MONSTER MAKER!"
MEN, MACHINES AND BUILDINGS! BUT THEY'RE NOT LIKE ANYTHING EVER SEEN ON EARTH! WE'VE GOT TO SCOUT THIS SETUP, ROCKY!
WE'D BETTER! THERE'S SOMETHING WHICH CAN ONLY HAVE ONE MEANING!

The **Challengers of the Unknown** team uniforms went from the baggy purple Kirby ones (right) to gold-and-red super-hero style suits, with little shoulder guards and an hourglass emblem over the heart.

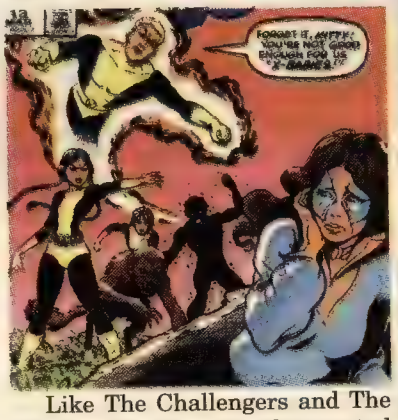
Neal Adams later added purple jumpsuits with fur collars.

Team togs

Speaking of jumpsuits, the original Challengers of the Unknown began their careers in baggy purple ones, designed by Jack Kirby. Kirby probably wanted to emphasize the non-powered nature of his heroes and gave them a utilitarian, practical uniform. But when Kirby left, new artist Bob Brown quickly snazzed up the costumes worn by the men on borrowed time: Now they had gold-and-red super-hero-like suits, with little shoulder guards and an hourglass emblem over the heart. That uniform would be the Challs' wear until the 1970s, when Neal Adams gave them a dark purple, form-fitting jumpsuit with yellow trim and a fur collar. They would close out the original run of their series in those outfits, although it seems every time they come back for a mini-series or guest shot they're wearing something different again. You wouldn't think the budget could handle so many changes of uniform.

The X-Men started out wearing a super-hero school uniform: black leotards with yellow tunic, gloves, and boots, specifically adapted to each student's special abilities. (Cyclops' had a visor; Beast's was bootless.) But in *X-Men* #39 (first series), the team graduated, and their gifts from headmaster Professor X were new, individual costumes, only linked by having red belts with an X on the buckles. The mutants have gone through many different outfits (and team memberships) in the ensuing years, but they never again wore identical uniforms.

Professor X got his money out of those black-and-yellow suits, though. He gave them to the first team of New Mutants to wear.



Like The Challengers and The X-Men, The Blackhawks started out with utilitarian outfits: black flying leathers, the leader's with a hawk's head in a yellow circle emblazoned on the jacket.

Those classic uniforms would serve the knights of the sky well for more than two decades — until time caught up with them, and artists Dick Dillin and Chuck Cuidera (who had been with The Blackhawks for most of those 20-odd years) gave them Christmasy red-and-green numbers. The look avoided super-hero Spandex but it made for more colorful cover images.

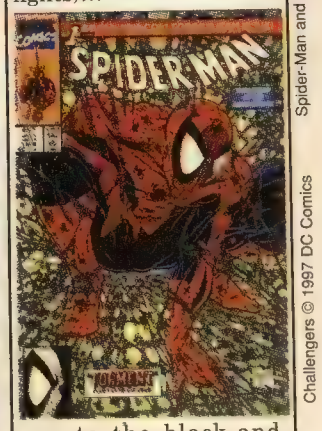
(Continues on Page 138)

CAPTAIN AMERICA:
His uniform is perhaps the most recognizable on the entire planet, but still there have been times
FASHIONABLE GUY!
when Steve Rogers has been obliged to make alterations!
THE NOMAD UNIFORM
First seen in Captain America Comics #180 (1974)
DISILLUSIONED WITH THE GOVERNMENT FOR A TIME, STEVE ROGERS GAVE UP HIS CAPTAIN AMERICA IDENTITY FOR A FEW MONTHS AND FOUGHT CRIME IN AMERICA AS THE ORIGINAL NOMAD, MAN WITHOUT A COUNTRY! THIS WAS THE ORIGINAL BLUE AND GOLD NOMAD OUTFIT BEFORE HE DITCHED THE CAPE.
THE ORIGINAL UNIFORM
First seen in Captain America Comics #1 (1940)
THE TRIANGULAR SHIELD, THE COWL THAT DIDN'T COMPLETELY COVER HIS NECK, THE LACK OF A STAR EMBLEM ON THE BACK. THIS WAS THE ORIGINAL UNIFORM CAP WORE IN HIS FIRST ISSUE'S ADVENTURES ONLY!
THE CAPTAIN UNIFORM
First seen in Captain America Comics #336 (1987)
YEARS LATER, THE GOVERNMENT'S COMMISSION ON SUPERHUMAN ACTIVITIES GAVE ROGERS THE CHOICE TO SERVE AS THEIR OPERATIVE OR STOP BEING CAPTAIN AMERICA. CHOOSING THE LATTER, HE ADOPTED THIS STRIKING BLACK ENSEMBLE AND WORE IT FOR A FEW MONTHS WHILE OPERATING AS THE CAPTAIN. (IT WAS LATER ADOPTED BY JOHN WALKER, USAGENT!)

Captain America, who legally *can* throw his shield, is © 1997 Marvel Characters.

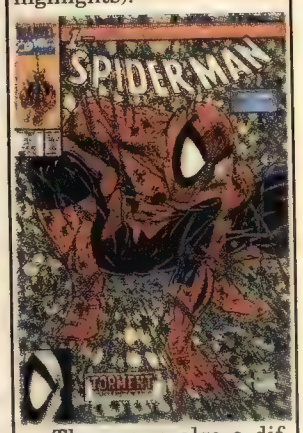
Arachno-chic

Your friendly neighborhood **Spider-Man**'s wardrobe has changed over the decades from the familiar red-and-blue-with-black-highlights (or, depending on what year you were born, red-and-black-with-blue-highlights)...



...to the black-and-white organic Secret Wars thing that's still walking around as part of Venom...

...and back again to the old faithful red-and-black-with-blue-highlights (or, depending on what year you were born, red-and-blue-with-black-highlights).



There was also a different costume worn by Ben Reilly as the Scarlet Spider, but, frankly, no one in the ***CBG*** offices can remember what it looked like.

Spider-Man and the New Mutants © 1997 Marvel Characters.
Challengers © 1997 DC Comics

Costume changes

"Will Superman be the last major hero to change his clothes? Probably not, but then he was far from the first."

COSTUMES From Page 137

It didn't last. In the last year of their original adventures, the pilots went super-hero, with some of the most ridiculous code names and costumes of the Silver Age. We haven't seen much of the modern-day Blackhawks since then, but it would be comforting to think they're wearing black leather again, now that it's back in style.

Clothes make... whoever

Some characters change costumes for the best of reasons: They've changed identities. Probably the champion in this regard is Henry Pym. In some 35 years of adventures, he's been Ant-Man, Giant-Man, Goliath, Yellowjacket, and simply Dr. Pym — each with an outfit suitable for the job (sometimes more than one — Giant-Man, Goliath, and Dr. Pym each went through costume changes).

Another good example is Captain America. After a crisis of faith following the revelation that the President of the United States was behind the Secret Empire (*Captain America* #180), Steve Rogers ditched his familiar flag-suit and became Nomad. The change only lasted a few issues, as Cap realized that he represents a country, not a government.

The Nomad suit stuck around, eventually worn by a Cap wannabe named Jack Monroe. That wouldn't be Cap's last costume change, though. When political machinations forced Steve Rogers out of the Captain America suit in *CA* #332, he returned in a subtly similar outfit as simply "The Captain." He did climb back into the familiar red-white-and-blue in time for his 350th issue. (The less said about the eagle-bedecked Captain America of "Heroes Reborn," the better.)

But you don't have to change code names to get a whole new look; sometimes just changing your politics will do it. When Denny O'Neil and Neal Adams turned Oliver Queen from a conservative millionaire Bruce Wayne clone into a socially conscious ex-millionaire, they threw a new costume for his alter ego, Green Arrow, into the mix, as well. The modern-day Robin Hood traded his green tunic and leggings for a leather look, along with a dashing mustache and goatee. The new outfit made its debut in *The Brave and the Bold* #85, but the story behind the change didn't see print until *Justice League* #75, and the change in politics wasn't really evident until *Green Lantern* #76, when GA urged his fellow verdant crusader to look at the nation in a new way.

Speaking of millionaires, industrialist Tony Stark's "bodyguard," Iron Man, seems to have owned more suits of armor than the entire Round Table of Camelot combined. Iron Man started in a bulky, gray, tin can in *Tales of Suspense* #39; by the very next issue, he had painted it a gleaming yellow. The new color didn't make the thing any more aerodynamic, but it least it allowed Stan Lee to nickname him the "Golden Avenger." That *nom-de-guerre* stuck, even after Stark had redesigned the armor into a sleeker, more body-hugging shape and recolored it red-and-gold (with red definitely the dominant color), in *ToS* #48. Iron Man's been through myriad redesigns ever since, but the basic red-and-gold motif has been the image most of the time. (For a while, in the 1980s and '90s, the gold was replaced with silver.) With Iron Man returning to the main Marvel universe once again in "Heroes Return," we can look forward to yet another take on the armored Avenger.

Even Marvel's flagship character, the one who shows up on its stationery and its Underoos, hasn't been immune to the costume-change syndrome. Spider-Man wore the same red-and-blue, web-covered outfit designed by Steve Ditko in the web-slinger's every appearance from *Amazing Fantasy* #15 in 1962 until he took part in the *Secret Wars* in 1984. There, he acquired a new all-black outfit with a white spider design on the front. It would be months before he discovered that the "costume" was actually alive and was secretly controlling him while he slept. With the help of The Fantastic Four, Spidey got rid of the alien Spandex — but it eventually wound up on the body of one of his greatest enemies, becoming the toothy, tonguey being now called Venom.

For a brief time, in the midst of the ill-fated clone saga, Ben Reilly (Was he the clone or the real one? It's hard to remember.) wore an altered version of the familiar red-and-blue suit, while he acted as Spider-Man.

Any number of other characters have changed their working clothes from time to time. Others who come to mind include: Charlton's Captain Atom (who switched from the sparkly yellow radiation-proof suit Steve Ditko came up with in the 1950s to a bright red-blue-and-white artificial skin); Thor (who changed into an armored outfit when the touch of Hel, goddess of death, began to paralyze his body); Wonder Girl (who changed from her Wonder Woman-inspired gym suit to a sleek star-spangled red leotard — and then gave that up when she became first Troia and then a Darkstar); and Wolverine (who — for a time — seemed to own as many costumes, and change them as often, as Imelda Marcos had shoes).

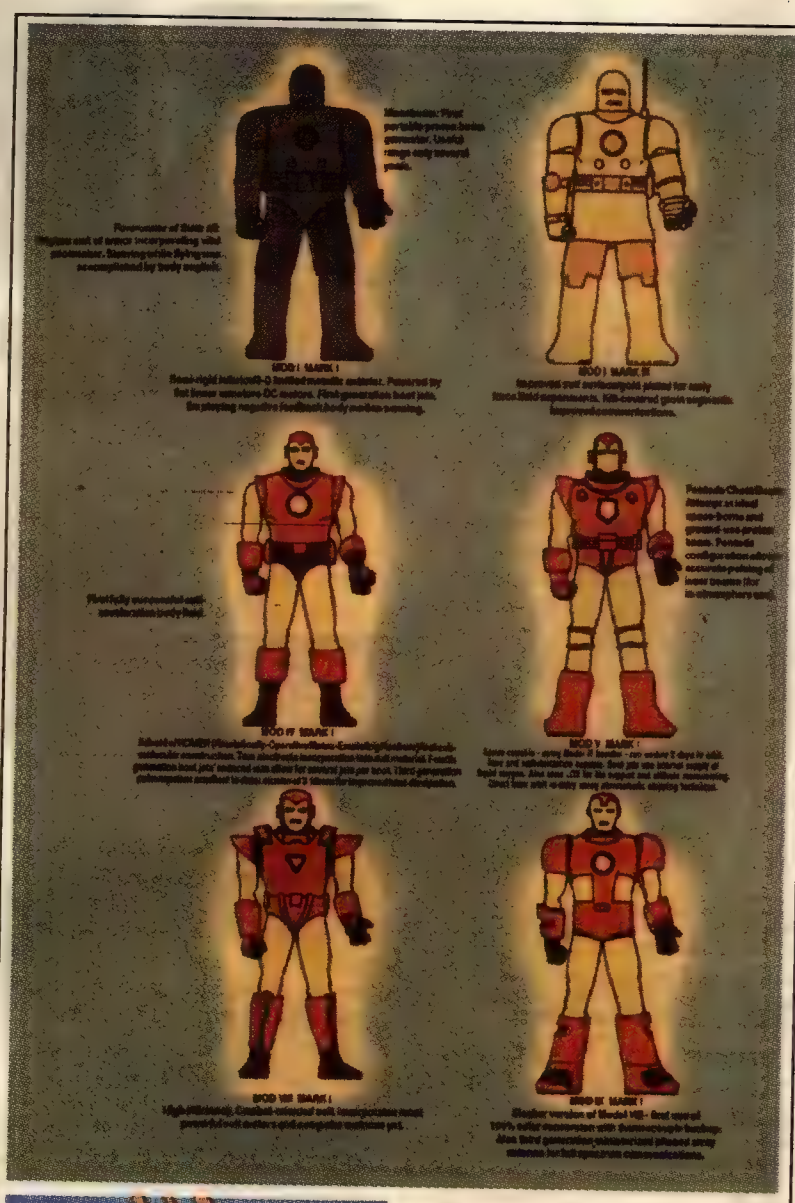
Speaking of people with lots of costumes, it's impossible to end this discussion without mention of Janet van Dyne, the winsome, wonderful Wasp. While she was Giant-Man's companion in their series in *Tales to Astonish*, she had just a couple of costumes. By the 1970s, when she became a fixture in *The Avengers*, her costume changed with every adventure, a circumstance explained by the fact that she was independently wealthy and used her fortune to outfit herself as she chose. It seemed to become a game for each *Avengers* artist to come up with new and different fashion statements for the diminutive adventuress.

Will Superman be the last major hero to change his clothes? Probably not, but, then, he was far from the first.

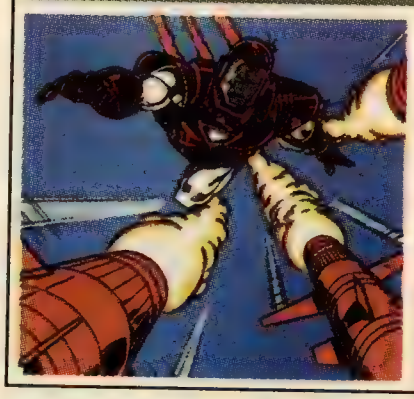
Gnatrat and Darerat © 1997 Mark Martin.

The ratty look

And, of course, who could forget the dramatic sartorial transformation when ***CBG*** cartoonist alumnus Mark Martin's Gnatrat became Darerat?



Iron Man © 1997 Marvel Characters.



Easy on the starch: You'll find few characters that have changed uniforms as often as Iron Man, who more than any other character usually made sure that form fitted function — since his costume was his whole schtick to begin with.

Denny O'Neil's run in the mid-1980s changed Shellhead from red-and-gold to red-and-silver (left), but that look was gone after the Armor Wars.

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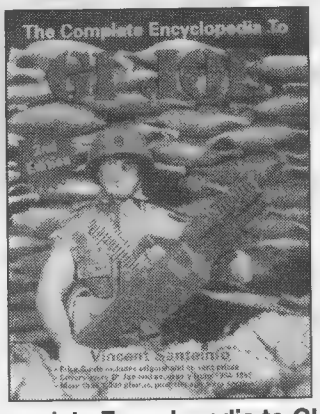

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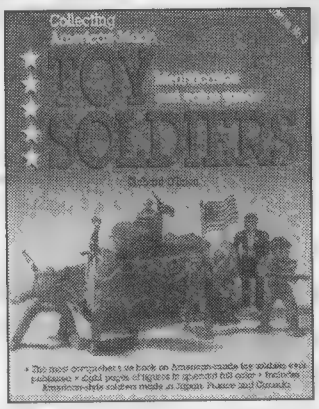

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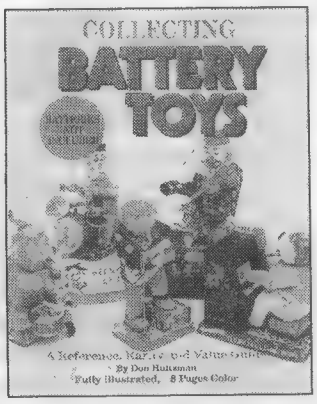

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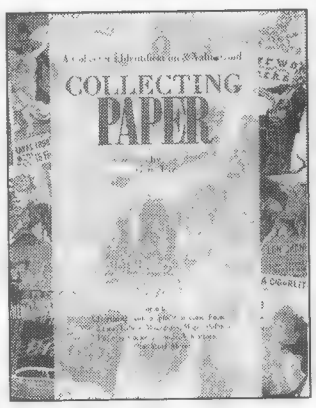

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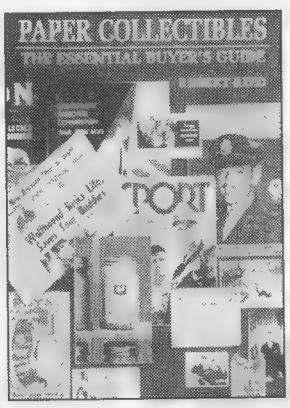

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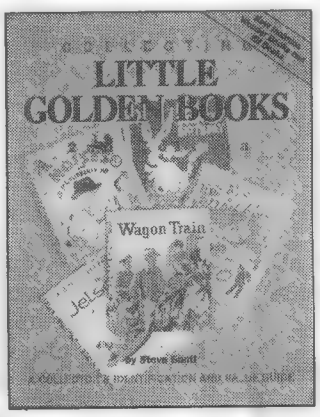

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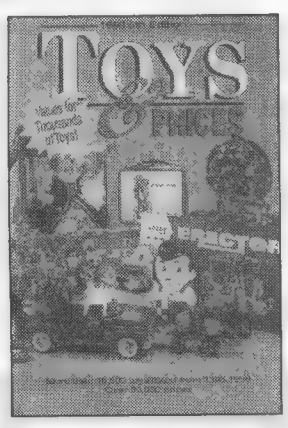

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Weakening. Seth's comic-book serial from *Palooka-Ville* has been reissued as a graphic novel, *It's a Great Life if You Don't Weaken*, by Drawn & Quarterly, 150-plus 5x9˝ pages, $12.95 in paperback. The story is seemingly autobiographical: Seth chances upon some gag cartoons by an obscure cartoonist named Kalo, and he spends an inordinate amount of time trying to find out more about the man.

Harvey

Every avenue of investigation Seth pursues concludes with a dead end. Jack "Kalo" Kalloway himself is dead, long gone. And then Seth learns that Kalo's mother is still alive, living in a rest home. And he goes to visit her.

The book has a haunting quality. Many pages are devoted to wordless visual narrative, sometime just pictures of the environs through which Seth wanders. Sometimes just snap shots with no apparent relationship to the storyline. Scenes.

"Goodman bought 30 cartoons a month from me for 20 years."
— Bill Ward

In a recent interview in *The Comics Journal* (#193, February 1997), Seth said that he was trying to get the "feel" of a locale. And that isn't all.

"I had a feeling that at [a given] point, a break had to be made in the narrative and some mood established before you moved into the next scene." It was instinctive, he said.

"It's a funny thing," he went on, " — the use of silent panels is so obviously one of the strengths of comics, and when you look back on the history of cartooning, it's surprising how infrequently they were ever used."

The effect of this kind of "camera work" in Seth's book is to slow down the narrative: Since there is very little activity in the narrative, the camera forces us to focus on such trivial matters as a telephone ringing, snow falling, people walking along the street, and the like. As we look, we wonder. And, in wondering, we pause and linger. And the story slows down.

The effect is quite deliberate: The narrative's pace matches the methodical personality of the protagonist.

The character Seth seems perfectly at home in such low-key surroundings. He lives alone, smokes a lot, doesn't have any close friends except a fellow cartoonist named Chet, and seems unable to enter into a lasting relationship with a woman.

He's introspective and hypercritical of most cultural manifestations of American society around him. A sense of alienation permeates the book.

In short, there's something vaguely depressing about Seth and his life; the only hope for any relief from this existence seems to lie in the mysterious Kalo. The quest is the only thing that excites Seth.

So, as he comes up empty time after time, our hope for any happiness for Seth seems doomed. But when he meets Kalo's mother and shows her some of her son's cartoons, she enjoys seeing them. Observing her enjoyment, Seth smiles one of the few smiles he manages in the entire book. We are to conclude, I suspect, that he feels that the time he spent on his search was justified. He didn't find out much about Kalo and why Kalo quit cartooning (the question he most wanted an answer for), but he brought a little happiness to Kalo's old mother.

In the meantime, we enjoy the suspense of the search in much the same manner as we might any detective story.

The book itself is an impressive production.

Chapter title pages are solid black with reverse type, lending a somber air to the enterprise. The comics pages are in two colors: black and an enhancing blue-gray. Seth's spare graphic style deftly deploys an undulating bold line and solid blacks, and the overall impression is one of restraint and elegance.

Kalo, the object of Seth's search, was an actual, real cartoonist, and at the end of the book, Seth reprints several of Kalo's cartoons — like this one.

A tier of panels from Seth's low-keyed ***It's a Great Life if You Don't Weaken****.*

The book concludes with a sort of appendix that prints all eleven of the Kalo cartoons that Seth had unearthed in years of searching. And there's a glossary, a model of brevity, that explains to a non-cartooning reader what some of the cartoon references mean.

Here, Seth (who once used the name Gregory Gallant) asserts erroneously that Jimmy Hatlo's name was spelled Jimmie, and he gives a plug to Maurice Horn's *Encyclopedia of Cartoons* (calling it *Encyclopedia of Cartoonists*), a publication I have fervently wished would be ignored. And in a note about Dan DeCarlo, he says that DeCarlo did girlie cartoons printed in Marvel's "Humorama line of magazines."

That's news to me.

Humorama was the publisher named in the indicia of a line of digest-sized humor magazines in the '50s and '60s. But I didn't know Marvel owned the line. In fact, I'm not sure yet, although there is some evidence to that effect.

When I first encountered Humorama (about which, more in a trice), it had offices at 136 E. 57th St. in New York. But it had also published out of 655 Madison Ave. and, later, at 299 Madison. In the late '60s at the latter address, the publisher's name was sometimes Humorama and sometimes Timely Features. Hence, the Marvel connection.

In any case, the little Humorama mags fill a warm corner in my memory. With uninspired titles like *Laugh Digest, Gaze, Fun House, Joker, Romp*, and *Stare*, these tidy booklets published girlie cartoons and slightly risque jokes and black-and-white photographs of scantily clad women. (As the '60s wore on, the women wore less and, by the end of the decade, they were all topless.)

I'd seen a few copies of one title or another at a downtown newsstand (Jerry's News, if I remember) while I was still going to high school in a Denver suburb called Edgewater. As a budding cartoonist with a penchant for drawing the curvaceous gender, I was particularly intrigued (as a student of the form, you understand) by the work of such luminaries as Bill Wenzel and a fellow who signed his cartoons "Jake" (and who turned out to be Jack Cole). And Bill Ward.

In those days, Ward was using conte crayon, and his drawings were marvelously shaded masterpieces.

The women, whose chests were magnificently torpedo-shaped, were as distinguished for their long long legs sheathed in shimmering hosiery, to which the conte shading gave the rounded volume of photographic realism.

I met Ward several years ago at a San Diego Comicon, and he told me that Abe Goodman, the Humorama editor (publisher, too? a relative of Marvel's Martin Goodman?), had saved his bacon. Ward had been working for Quality, laying out stories and doing romance comics after getting out of the Army in 1946.

He also did *Blackbawk* occasionally, and Quality had launched a title featuring Torchy, his pin-up comic-strip character from armed services newspapers. (After a few issues, though, Gill Fox took over Torchy so that Ward could devote more time to the romance comics that were, by then, the industry's best-sellers.)

When the comic-book business collapsed in the mid-'50s, Ward was out of work and desperately began freelancing cartoons to magazines.

"Goodman bought 30 cartoons a month from me," Ward said, "for 20 years. Whenever times were rough, and they were occasionally, I could count on that bread-and-butter income."

Ward and his wife were seated behind a table next to a wall in

the convention center's exhibit hall.

He was a large man, and he was wearing white shorts and a white short-sleeve shirt. Behind thick lenses, his eyes were magnified to enormous size, and his gaze wandered around the room behind me as he spoke. In back of him on the wall were several of his original cartoons.

He drew his cartoons at gigantic size. The originals measure about 2x4 feet — all wonderfully conte-shaded.

During those hard-time Humorama days, he had presumably averaged one cartoon every day, and his wife carefully affixed a protective tissue over each one of these monumental works.

In the late '50s, when I started freelancing cartoons in New York City, Humorama paid about $5 a cartoon to newcomers like me. Maybe more to Ward. But in those days, even $150 a month was close to a living wage.

Humorama was the end of the line for freelancing cartoonists of girlie cartoons.

You tried to sell everywhere else first, because everywhere else paid more. Finally, when you'd accumulated a batch of cartoons that hadn't sold anywhere, you'd try to dump them at Humorama, maybe getting a few bucks for the duds.

But the company you were in was pretty good.

In addition to Wenzel and Ward and Cole, you could find nifty cartoons by DeCarlo in Humorama magazines — and some by Jefferson Machamer, Michael Berry occasionally, Reamer Keller, and a healthy helping of wannabes like me.

I took my first batch to Humorama in person.

I made my visit on a Wednesday, that was certain. Wednesday was the day of the week that cartoon editors all over the city received cartoonists and inspected their wares.

Most cartoonists took rough sketches on the Wednesday rounds; I took finished drawings because I was new, and I felt cartoon editors should see what my final art would look like.

If an editor liked something, he might buy it on the spot or he might keep it for a week to mull it over.

"There are three things that no man but a fool would lend— his home, his money and his maiden!"

From the pages of a Humorama magazine, one of Jack Cole's girlie cartoons — signed "Jake," you'll notice.

When you came back the next week, he would either return it with thanks — or order the finished version of the art.

At the end of every Wednesday, many of the cartoonists repaired to the Pen and Pencil restaurant, where they'd compare notes and commiserate about lost sales over glasses of adult beverage.

The Pen and Pencil had opened during Prohibition times as one of thousands of nameless speak-easys in the city. When Prohibition ceased in 1932, the owner applied for a liquor license; for that, he needed a name for his establishment.

The place was frequented by newspapermen, so he named it after the tools of their trade. (Gill Fox told me one time that he had come up with the name for the owner.)

I wish I could say that the memory of my visit to Humorama was crystalline with clarity. But it isn't.

The lingering impression is that the office was a tiny hole of a single room on an upper floor at that 57th St. address. When you opened the door and walked in, you were immediately in the midst of all there was. Instantly, you knew it was a one-horse operation.

At every other magazine office I visited on Wednesday rounds, I spent a few minutes in a reception area, awaiting the cartoon editor's pleasure. Often, there were others waiting in the same reception area. And some of them were doubtless cartoonists, but I was too bashful to inquire. (I never made it to the Pen and Pencil, either; in fact, I didn't even know about the Pen and Pencil in those days.)

The reception areas were typical: carpeted, upholstered chairs and couches, a coffee table with copies of the magazine on it. Impressive in a low-key way.

But at Humorama, no reception area.

No receptionist, either. You walked in, and there you were. In the office.

Up to your waist in it; no room to turn around in. It was not particularly neat, not particularly messy. A desk or two piled up with stacks of paper and envelopes and the like.

I was hoping so avidly to sell a cartoon that I didn't look around much; I wish I had.

My recollection, however vague, is that the office was so tiny that I never made it all the way in. There wasn't room.

I stood there, sort of in the doorway — with the door still open at my elbow — and proffered my cartoons to the office's only occupant.

This may have been Goodman. He was in his shirt sleeves, seated, back to the door, bent over some papers on one of the desks. In order to produce the newsstand flood of Humorama magazines, he had to cobble together out of these heaps of papers enough for an issue of one or another of the titles every three or four days, I imagine.

The variety of titles were doubtless mere conveniences for the purpose, perhaps, of obtaining postal permits. Their contents, from one title to another, were indistinguishable to the reader, even if Goodman could tell them apart .

Goodman, or whoever this was, looked up and, without introductions, took my batch of cartoons, flipped through them, and kept one, shoving the remainder back into my outstretched hand without further ceremony.

I was in and out of the place before I knew it.

I can't say whether he was fat and short or tall and skinny. I think he was balding, but I can't even say that for sure.

(I may have him confused in my recollection with the cartoon editor at Dugent, the only "high-paying" market I sold to at that time. "Do your finished drawings look any different than this?" he asked, holding up the cartoon of his choice. "No," I said; in fact, as I mentioned, I had produced finished art for all the cartoons I brought with me. "I'll just keep this, then," he concluded. Then he took my name and address. And, a week or so later, I found a check in the mailbox. It was a big $25 sale. I was thrilled. The rates, incidentally, haven't changed much in the intervening 37 years.)

The Humorama guy said he'd let me know later if he wanted to buy the cartoon he kept.

I left the Big Apple the next week, but I also left a forwarding address.

And a few weeks later, I got the cartoon back with a note saying he'd buy it if I'd do a finished drawing.

Geez: That *was* the finished drawing.

So I drew it over, and, in another week or so, a check for $5 arrived.

At the time, I was living in a transient flophouse on Court Place in Denver; the rent was $15 a week, so five bucks went a long way towards covering expenses.

As I said, my recollection of Humorama is fond.

Mind your "thees"

By Joyce Greenholdt

High-fantasy adventure, time travelers, ancient ghosts, hidden manuscripts, Norse gods turned super-hero — lots of stories call for the use of medieval-style writing and dialogue. But a sprinkling of "thees" and "thous" and tacking "est" or "eth" on the end of the verbs is likely to result in something as hokey as a "Ye Olde Englishe Gifte Shoppe" sign hung in front of a tourist trap.

The easiest solution is to use modern English. Linda Medley's excellent *Castle Waiting* fantasy series is a prime example. On the other hand, if the story involves someone who is out of place — like that Norse super-hero — you'd expect him to sound different from the people around him, wouldn't you?

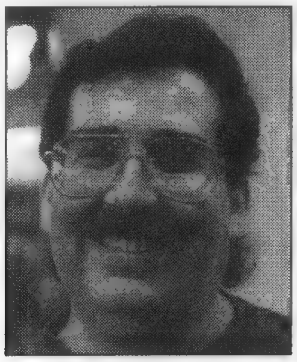
So, for anyone who wants to mind their thees and thous: "Thou" is the familiar, informal form of "you." "Thou" would be used among family members, close friends, social equals in an informal setting, and by a someone addressing a social inferior. "You" would be used to address someone of higher rank or an equal in a formal setting. "Ye" is the plural form of "Thou." "Thee" is used instead of "Thou" for the object of a sentence.

Those funky verb endings are used with "thou" and he/she/it. So it's: I have; thou hast; you have; he (or she or it) hath; and we, ye, you, or they have. It's like going back to English class again, isn't it? If you want a reference, check out old grammar texts in used bookstores. They show up in some surprisingly recent textbooks — Maggie has a 1965 edition of *English Grammar* published by Barnes & Noble which includes the archaic pronouns and verb forms.

Another fine resource, especially for anyone producing stories in a medieval setting, is the Society for Creative Anachronism's *The Known World Handbook*. It includes, in addition to articles on writing and speaking "forsoothly" (including hints on sounding period without having to do conjugations), generally useful information about medieval clothing, customs, and other aspects of daily life, as well as advice on doing further research. Information on ordering the book can be obtained from the SCA Stock Clerk, Box 360743, Milpitas, CA 95035.

"And a lean, silent figure slowly fades into the gathering darkness, aware at last that in this world, with great power there must also come — great responsibility."

— Stan Lee, ***Amazing Fantasy*** *#15 (1962)*



"You are the editor in chief and can hire *anyone you want ...*"

— Tony Isabella

Quoted without comment ...

The obvious thing to do, coming upon a child with a comic book, is to smile at him and hand him twelve more. Give him another twelve on the following Saturday, twenty or thirty on his birthday, and all he can carry at Christmas — until he is inundated, waterlogged, up to his ears and ready to drown in the experience. Liberality should accomplish the true end in view more efficiently than any other conceivable tactic. It is bound to achieve at least one thing: it will make the child weary of comic books.

— Walter Kerr, ***The Decline of Pleasure*** *(1962)*

(Thanks to Bill Smith of Toms River, NJ, for providing the selection.)

It started as one of those idle larks on which comics fans embark to kill time. It was late January; everyone was talking, especially on the Internet, about the Marvel Comics filing for protection from creditors and what it might mean for their favorite Marvel characters and creators.

I couldn't get away from the subject. It was on CompuServe's Comics and Animation Forum. It was on Usenet. It was on the Jack Kirby mailing list. Somewhere along the line, fans and pros began talking about what they would do to "fix" Marvel. I was flattered to read that several fans considered my writing this or that Marvel title part of their personal fix.

Fate seemed to be telling me something, something along the lines of — "You can make a buck off this."

So after running the idea past ***CBG*** editor Maggie Thompson, I posted the following message in as many places as I could think of. It went like this:

"Hi, kids. I'm preparing an article for ***Comics Buyer's Guide*** with this premise: Marvel Comics is cutting back, more or less, to those titles it was publishing around 1968 and 1969. You are the editor in chief and can hire *anyone you want* to write and draw these comic books. Whom would you choose and why?"

There were 21 titles on my list. Of these, 13 were super-hero titles, two were war titles, four were Westerns, and two were girl-romance-soap-opera titles. While some respondents said they felt a need to add super-hero titles, several couldn't understand why the list included so many war, Western, or "girl" titles. I didn't try to explain it to them.

My original thinking on this column was that I had found a new way to get my readers to write my column and still keep the check. My original thinking had one large hole in it.

I received in the neighborhood of 100 e-mails in response to my postings, including several from such comics professionals as Steve Lieber, Christopher Mills, and David Seidman. Warren Ellis' choices were *so* interesting and thoughtful that, they have been presented separately at the end of this column.

It took me more than 10 hours to read and tabulate the results before I could even begin writing. Depending on how long that ends up taking, I stand an excellent chance of earning as much as $1 an hour on this column. Sometimes I'm just too darned clever for my own good.

Here are the results of the survey:

Fantastic Four

Writer: John Byrne (44% of the vote)
Walt Simonson (8%)
Kurt Busiek (6%)
Stan Lee, Alan Moore (5% each)
Artist: John Byrne (42%)
Walt Simonson (6%)

David Leonard wrote, "I know everyone else is going to say this, but it's the right thing to do. If anyone can fix the mess this comic book has become, it's him. Let's make 'The World's Greatest Comic' Marvel's flagship title again."

My choice: John Byrne. It is the right thing to do.

Byrne also received votes to write and/or draw *Amazing Spider-Man, Incredible Hulk, Avengers, X-Men, Captain America, Iron Man, Daredevil, Sub-Mariner, Sgt. Fury,* and *Rawhide Kid.*

Intriguing choices: Scott McCloud, Will Eisner

Most bizarre choice: Don Rosa.

"He's got the ability to tell long adventure stories," wrote one reader, "filled with science and historical detail."

•

Amazing Spider-Man

Writer: Kurt Busiek (32%)
Roger Stern (19%)
Steve Ditko (11%)
Peter David, J.M. DeMatteis, Mark Waid (5% each)
Artist: Pat Oliffe (16%)
John Romita Jr. (11%)
Steve Ditko (8%)
Ron Frenz, Todd McFarlane, Mike Weiringo (6% each)
John Romita Sr. (5%)

Lee Barnett wrote, "Kurt should never be allowed not to write Spider-Man." Ironically, despite the very positive reaction to Busiek's landing the assignment to write *The Avengers,* this and *Iron Man* were his only victories. He also got votes for *Captain Savage, Doctor Strange, Fantastic Four, Patsy Walker, Silver Surfer, Sub-Mariner,* and *X-Men.*

My choice: Kurt Busiek and Pat Oliffe. I hate to find myself in the majority twice in a row, but these guys did the best Spider-Man title in years.

Intriguing choices: Colleen Doran, Peter David with Todd McFarlane, and Mark Waid with Evan Dorkin ("Mainstream super-heroics and the angst of growing up in a chaotic world").

Most bizarre choice: Steve Ditko writing and John Romita Sr. drawing.

Incredible Hulk

Writer: Peter David (70%)
Artist: Gary Frank (28%)
Dale Keown (19%)
Herb Trimpe (11%)

David won here by the largest margin of any creator. As one writer put it, "[His] grasp of The Hulk's character goes beyond any other writer's." David was also tapped by readers for *Fantastic Four, Amazing Spider-Man, Thor,* and *Sub-Mariner.*

A number of Silver Age creators made respectable showings in this survey. These included Dick Ayers, John Buscema, Sal Buscema, Steve Englehart, Steve Gerber, Archie Goodwin, Stan Lee, Doug Moench, John Severin, Marie Severin, Jim Steranko, Roy Thomas, and George Tuska.

My choice: Peter David and Gary Frank. This is starting to get scary. I count on being out of step with the fans.

Intriguing choices: Eddie Campbell, Richard Corben, Peter David with George Pérez ("No one draws rubble like Pérez — and no one makes rubble like The Hulk!"), Warren Ellis with John Totleben ("Because I'd like to see someone play with all that potential murderous violence."), Karl Kesel with Art Adams, and James Robinson with Jon J Muth.

Most bizarre choice: Harlan Ellison with Walt Simonson. "An angry writer for an angry character," wrote the multi-talented David Seidman, "plus an artist specializing in dynamic action."

▪

Thor

Writer: Walt Simonson (56%)
Neil Gaiman, Barry Windsor-Smith (7% each)
Artist: Walt Simonson (60%)
Barry Windsor-Smith (11%)

Simonson had the third-largest victory. Readers also mentioned him for *Fantastic Four, Incredible Hulk, Iron Man, Sgt. Fury,* and *Captain Savage.*

My choice: Walt Simonson. I haven't found *Thor* interesting for any length of time since he left the title. Of course, this, like so many of my other choices, depends on whether he and other creators *want* to return to their former assignments. For the sake of this survey, I assumed that there was, indeed, enough money in the world to get, for example, Alan Moore to write for Marvel. Which is a segue to our next paragraph.

Alan Moore was mentioned as writer of just about every title on the survey. The only exceptions were *Amazing Spider-Man, The Incredible Hulk,* and the various Western titles.

Most intriguing choices: Linda Medley with Barry Windsor-Smith and Stefan Petrucha with Mike Mignola. Mignola's fans also nominated him for about half the titles in this survey.

Most bizarre: Neil Gaiman and Frank Frazetta.

•

Avengers

Writer: Roger Stern (17%)
Roy Thomas (14%)
Mark Waid (12%)
Steve Englehart (8%)
Grant Morrison (7%)
Kurt Busiek, Alan Moore, and James Robinson (5% each)
Artist: George Pérez (37%)
John Buscema (8%)
Art Adams (5%)

Every one of the above creators was also mentioned as writer or artist of more than half the titles on this survey. Of course, some of the respondents put their own slant on the titles. I got this from reader Keith O'Brien:

"I see *The Avengers* as a general-audience beginner comic book. It's got a bunch of heroes from other comics and everybody who doesn't have a comic book of their own. So let's do it as a cartoon-style comic book like *Batman Adventures.* Get Kelly Plunkett and Ty Templeton on the stories and art. The back-up stories would focus on one character as done by creative unique talents like Stan Sakai, Matt Feazell, Roberta Gregory, and Phil Foglio."

My choice: Roger Stern and John Buscema. No one does mighty as well as Buscema, so, despite my high regard for Pérez, I want to see Big John on the assorted assemblers.

Most intriguing choice: Roy

Thomas and Steve Rude. Rude was another artist mentioned time and time again.

Most bizarre choice: Alternating story arcs between writers Garth Ennis, Tony Isabella with Bob Ingersoll, and Karl Kesel.

As I said, I was delighted to see my name come up for a number of assignments.

Voters also suggested me for *Captain Savage, Daily Bugle, Daredevil, Fantastic Four, Iron Man, Millie the Model, Rawhide Kid,* and *Two-Gun Kid.* The one that threw me was *Iron Man,* an odd choice for a low-tech writer who has barely mastered programming his VCR.

•

X-Men

Writer: Chris Claremont (38%)
Artist: John Byrne (17%)
Neal Adams (8%)
Jim Lee (7%)
Art Adams, Chris Bachalo (5% each)

Claremont wasn't mentioned anywhere else on the survey, but no one else even came *close* to him here. Several readers did suggest he be limited to no more than three ongoing subplots at any given time. That makes sense to me.

My choice: Chris Claremont and John Byrne. Assuming they don't kill each other, I think they could challenge each other's creativity and restore order and quality to what was once Marvel's finest title.

Most intriguing choice: Chris Carter (creator of *The X-Files*) and Marc Silvestri.

Most bizarre choice: Jaime Hernandez. But, you know, I'd buy it in a heartbeat.

•

Captain America

Writer: Mark Waid (62%)
Frank Miller (7%)
James Robinson, Roger Stern (5% each)
Artist: Ron Garney (52%)
John Byrne, Jim Steranko (5%)

My choice: Mark Waid and Ron Garney. Duh.

Most intriguing choice: James Robinson and Guy Davis.

Most bizarre choice: Stephen King and Jim Steranko. Another one I'd buy in a second.

▪

Iron Man

Writer: Kurt Busiek (21%)
David Michelinie (10%)
Denny O'Neil (9%)
Bob Layton, Alan Moore (5%)
Artist: Bob Layton (13%)
John Romita Jr. (5%)

My choice: Kurt Busiek and Dave Gibbons.

Most intriguing choices: Howard Chaykin, Howard Chaykin with Geof Darrow, Tony Isabella with John Byrne (another potential homicide here), Denny O'Neil with Mike Mignola, and Katsuhiro Otomo with Geof Darrow.

Most bizarre choice: Peter Kuper. Of course, I'd buy it. Do you even have to ask at this point?

•

Daredevil

Writer: Frank Miller (35%)
Tony Isabella, Karl Kesel (13% each)
Artist: Frank Miller (18%)
David Mazzucchelli, Eddy Newell (11% each)
Gene Colan (8%)

My choice: Frank Miller. On the other hand, Daredevil is one of the three Marvel comics I would most love to write, the other two being *Amazing Spider-Man* and *Fantastic Four.* I was surprised how many of you also liked the idea.

"I want co-writers on this one," wrote Paul Storrie. "Tony Isabella and Bob Ingersoll. *Black Lightning* proved Isabella has a gift for a comic book that deals with street-level crime, and I think he is still in touch with the wisecracking DD of the glory days. Ingersoll brings not only his knowledge of the law, but an awesome ability to pun. I'm going with Eddy Newell for the art. Why break up a good team?"

Ah, Paul, if you only knew how often we've asked ourselves that very question. Wise editors, take note.

Most intriguing choices: Max Allan Collins with Jim Aparo, James Hudnall with Brian Bendis, Kazuo Koike with Goseki Kojima, Andrew Vachss with John Romita Jr, and Matt Wagner.

Most bizarre choice: Bob Burden.

•

Nick Fury, Agent of S.H.I.E.L.D.

Writer: Howard Chaykin, Doug Moench, Jim Steranko (11% each)
Grant Morrison, Warren Ellis (9% each)
Chuck Dixon, Grant Morrison (6% each)
Artist: Paul Gulacy, Jim Steranko (17% each)
Bill Sienkiewicz (6%)

I was a little dismayed by this category, mostly because I felt the readers took the easy way out. Most seem to want the title to be a dark conspiracy series with Fury being portrayed as yet another immoral G-man. I think it would be a lot more challenging and interesting to give us a Fury who was every bit the hero he was in World War II.

My choice: John Ostrander and Kevin Nowlan.

Most intriguing choice: Paul Chadwick.

Most bizarre choice: Kenichi Sonado (of *Gunsmith Cats*).

•

Doctor Strange

Writer: Neil Gaiman (17%)
Warren Ellis (12%)
Roger Stern (8%)
Steve Ditko, Steve Englehart (7%)
Paul Jenkins, Alan Moore, James Robinson (5%)
Artist: Steve Ditko, Mike Mignola (10% each)
Gene Colan (7%)
Frank Brunner, Marshall Rogers, Paul Smith (5% each)

My choice: Roger Stern and Steve Ditko. It's like this. I'm of the opinion Doctor Strange shouldn't be done by creators who believe in magic or magick or however they want to spell it. It's just not as much fun when they try to make sense out of the bizarre worlds created by Stan Lee and Steve Ditko.

Most intriguing choices: Guy Davis, Neil Gaiman with Charles Vess, Michael T. Gilbert, Paul Jenkins with Bernie Wrightson, and Stefan Petrucha with Kyle Hotz.

Most bizarre choice: Paul Pope.

▪

Sub-Mariner

Writer: John Byrne (18%)
Roy Thomas (16%)
Peter David (9%)
Kurt Busiek (5%)
Artist: John Byrne (16%)
Alan Davis (5%)

My choice: Roy Thomas and Steve Rude. I think this one is the comic book Thomas was born to write. It's part super-hero, part fantasy, and it takes a writer with his range.

Most intriguing choices: Neil Gaiman with Charles Vess ("Together they'd create a whole new underwater mythological word, with Vess adding that regal elegance to Prince Namor"), Budd Root, P. Craig Russell, and Mark Wheatley with Marc Hempel.

Most bizarre choice: Evan Dorkin ("Think *Space Ghost Coast-to-Coast.*")

•

Silver Surfer

Writer: Stan Lee (20%)
Jim Starlin (15%)
Alan Moore (9%)
Neil Gaiman (5%)
Artist: John Buscema (18%)
Moebius, Steve Rude, Jim Starlin (7% each)
George Pérez (5%)

My choice: Stan Lee and John Buscema. Come on, if you can't have Lee and Jack Kirby on this, who else?

Most intriguing choices: Mike Baron with Al Williamson, Paul Chadwick, James Owen with Gene Ha, and Louise Simonson with Todd McFarlane.

Most bizarre: Vittorio Giardino.

•

Sgt. Fury and his Howling Commandos

Writer: Joe Kubert (10%)
Chuck Dixon, Garth Ennis, Larry Hama (8% each)
Howard Chaykin (6%)
Artist: Joe Kubert (18%)
John Severin (8%)
John Byrne (6%)

My choice: Mark Evanier and Dan Spiegle. Many of you didn't know what to make of the war comics, but you gave it a good try, anyway. You leaned toward the darkness that can consume a man's soul in time of war. I prefer the approach used in *Blackhawk,* as done by Evanier and Spiegle.

Most intriguing choice: Alan Moore and John Byrne.

Most bizarre choice: Fred Hembeck.

•

Captain Savage and his Leatherneck Raiders

Writer: Larry Hama (14%)
Garth Ennis, Robert Kanigher (9% each)
Artist: Sam Glanzman (9%)

Many of you didn't even *remember* this title. One guy thought it was a *Black Kiss* kind of comic book. Another recast it as a modern police show.

My choice: Donna Barr and Wayne Vansant. Barr is terrific at characterization. Vansant is one of our best historical artists. I think they could do wonders with this title.

Most intriguing choice: Howard Chaykin and George Pratt.

Most bizarre choice: Rob Schrab

▪

***Ghost Rider* (Western version)**

Writer: Joe Lansdale (29%)
Artist: Tim Truman (29%)

My choice: John Ostrander and Dick Ayers. The *Jonah Hex* series from DC/Vertigo seem to have set the style for comic-book Westerns. Me, I come from a kinder, gentler territory.

Most intriguing choices: James Hudnall with Alex Toth and Stan Sakai with Stephen Bissette.

Most bizarre: Paul Grist.

•

Kid Colt Outlaw

Writer: Joe Landsdale (16%)
Tim Truman (13%)
Moebius, John Ostrander (8% each)
Artist: Tim Truman (32%)

My choice: Stan Lynde.

Most intriguing choice: Bryan Talbot

Most bizarre choice: Dave Sim and John Paul Leon

•

Two-Gun Kid

Writer: Chuck Dixon (11%)
Moebius, Fabian Nicieza, Tim Truman (8% each)
Artist: Tim Truman (11%)

My choice: Karl Kesel and Eduardo Barretto.

Most intriguing choice: Neil Gaiman and P. Craig Russell.

Most bizarre choice: Paul Dini and Mark Crilley.

•

Rawhide Kid

Writer: Tim Truman (24%)
Joe Landsdale (11%)
Garth Ennis, Moebius (8% each)
Artist: Tim Truman (21%)

My Choice: Larry Lieber and John Severin.

Most intriguing choice: Walt Simonson and Art Adams.

Most bizarre choice: Chelsea Quinn Yarbro and Sam Kieth.

•

Millie the Model

Writer: Trina Robbins (13%)
Terry Moore, Kim Yale (9%)
Jaime Hernandez (6%)
Artist: Amanda Connor (15%)
Trina Robbins (13%)

Jaime Hernandez (9%)
Adam Hughes, Terry Moore (6% each)

This is another one of those categories that some readers just didn't get and others had a ball with. Although this is the first time her name appears here, in a survey taken before she was so rudely taken from us, Kim Yale was picked by fans to write a number of titles — and not just "girlie" comics.

My choice: Richard Howell. The creator of *Deadbeats* could turn Millie into a very cool soap opera and still keep a good deal of the humor of the original concept.

Most intriguing choices: Sergio Aragonés with Steve Leialoha, Steve Englehart with William Tucci, Terry Moore with Jeffrey Moy, and Seth.

Most bizarre choices: Hart Fisher and Eric Stanton ("Because the CBLDF doesn't have enough to do").

•

Patsy Walker

Writer: Gilbert Hernandez (8%)
Artist: Amanda Conner (8%)

My choice: Peter David and Kevin Maguire. Peter's eldest is starting to get hit on by guys at conventions, so he'd have plenty of real-life material to draw on.

Most intriguing choices: Colleen Doran with Jill Thompson, Rumiko Takahashi, and Teri Wood.

Most bizarre choice: Dave Sim ("Let him work out those personal demons of his. It would be pretty wild").

• • •

Someone once said, and I'm too tired to look up the actual quote or the name of that someone, that the best part of being a writer was "having written." And I'll certainly confess to a sense of relief that this week's column, as much fun as it was to write, is ready to be sent to ***CBG***. On the other hand, it also has me thinking of other questions I can ask you, other chances to spend way too many hours reading and tabulating your oft-wacky and witty responses to same.

Because another really neat part of being a writer is looking ahead to the *next* thing you're going to write. I may never in my life have thought about writing *Captain Savage* or *Millie the Model* or *Thor*. But all it takes is someone to say, "I wonder what Isabella would do with that," and I can't stop from wondering the very same thing myself. I suspect it's the same for many of the writers and artists mentioned in this survey.

Maybe some editors and publishers could take a tip from those who participated in this survey. It — as they say, usually before it does — couldn't hurt.

See you next week.

Tony Isabella is too tired to remember his address. Try him again later.

Editor in chief for a day: Warren Ellis fixes Marvel

Fantastic Four

Katsuhiro Otomo. Vast scale, big machines, mad ideas, lots of running around. Perfect.

Amazing Spider-Man

I'm presuming we can't mess with history in this little scheme of yours, Tony, otherwise I'd team Franz Kafka with Steve Ditko — in this instance, I'd bring in Mark Waid to write it and an energetic, fun artist like Carlos Pacheco to illustrate.

Mark's probably the best straight-ahead entertainer in the business right now, and, therefore, perfect for what should be a nice, open, straight-ahead entertaining comic book. Pacheco's art is dynamic, lots of fun and still growing. More important, he knows how to tell a story and places everything on the page in the service of the story.

Incredible Hulk

James Robinson and Jon J Muth. What an eerie, human book that would be. The essential poignancy and otherness of The Hulk would be recovered.

Sub-Mariner

P. Craig Russell. I can see his elegant, balletic figures and his love of opera creating a beautiful, strange comic book. Whether human minds can really cope with a wet version of *Ring of the Nibelung* is another thing entirely.

Daredevil

Matt Wagner, writing and drawing. Wagner can write, and has written, solid and innovative crime dramas, and his art gives a magical, mythical quality to cities. His depictions of the long, poetic, iconic Grendel figure suggest what he might do with The Devil of New York...

X-Men

A difficult one, this. Let's really ask for trouble; we'll give Alan Moore a call. We'll say, "Alan, we've got 30 years of nightmarishly convoluted continuity spun out of the simple idea that a physically superior species of human has evolved into being in the last half of this century. Would you be interested in hacking back the notional undergrowth here and trying to uncover that actually kind of fascinating and creepy central concept?" And, with a bit of luck, he would say, "Well, I'll try me best, Warren, you know ..."

In order to retain the audience the book has left, *X-Men* needs to be a richly human experience, the characters need to act and emote — but cleverly, not bathetically, so we team him up with a subtle, intelligent artist on the order of his original *Miracleman* collaborator, Garry Leach, a man who knows how to work with nuance as well as flash and thunder.

Avengers

George Pérez illustrating is a natural. Hey, George, here's your money shot — there are 250 damn people on this page!

I'm completely stuck for a writer on this one, so I guess he will just have to write the thing himself, too — shame, eh? Heh.

Thor

Cold, rainy Norse mythology coupled with a glowing display of the nature of heroism; I'd go with Mike Mignola illustrating, for that feeling of immense spaces and mythic figures that he conjures so well, and a writer of similar punch, someone who can swing the big hook — I'd call Stefan Petrucha.

Captain America

Frank Miller had a very warm take on Cap, in his *Daredevil: Born Again* sequence, that might make interesting exploration. I'd be looking for him to script only. Travis Charest is an artist who's been making remarkable leaps and bounds in skill and ingenuity over the last few years, taking on an almost European sensibility that always works very well with Miller's hard American writing.

Iron Man

Dave Gibbons, writing and drawing. It'd be just so nice to see a world filled with Gibbons Gizmos again, strange bleeping flashing things with no obvious function filling up backgrounds everywhere. In all seriousness, Gibbons is a solid writer as well as a fine artist with an obvious fondness for science fiction, which is, of course, at the core of *Iron Man*. His background in architecture and design always ensures that the devices he designs persuade — they always look as though they work. To see him apply that to such a pulpy old concept as *Iron Man* would be fascinating, I think.

Nick Fury, Agent of S.H.I.E.L.D.

Grant Morrison and Brendan McCarthy, for some intense and brain-damaging conspiracy theorism and Terrible Secrets Man Was Not Meant to Know mixed in with authentic post-Pop Art swirly beauty.

Doctor Strange

This might sound weird, but I'd really like to see Jim Lee try this one on for size. The Marvel depiction of magic desperately needs upgrading — the available visual toolbox is still back in the '60s, when it really needs to be reimagined for the next century — and I think the application of Lee's mad little eye is what it could use. And the very idea is so different from what he's been doing over the last few years that what emerged could be really fascinating. I'd like to lock him in a room with *Doctor Strange* and a writer like Bryan Talbot, a born innovator and a man who understands Strange's business, and I wouldn't let 'em out until they'd changed the world ...

Silver Surfer

Moebius. On his own, not with a Stan Lee script. The Surfer should always have been a Moebius comic book. He's the one character Moebius didn't think of: an androgynous, unknowable chrome figure, moving endlessly, pointlessly through space — on a *surfboard*? Come on. You know I'm right.

Sgt. Fury and His Howling Commandos

Garth Ennis and Steve Dillon. Savage and unnatural tales of WWII, big cigars, evil creeps, and people with the bottom halves of their faces blown off. Sorted.

Capt. Savage and his Leatherneck Raiders

Evan Dorkin. Just give him a nonsensical-sounding comic book and 22 pages a month to do whatever he likes, take no prisoners ...

Rawhide Kid

Joe Lansdale and Tim Truman, because I can see them getting more twisted mileage out of a book called *Rawhide Kid* than from the one below or even from *Jonah Hex*. These two should be kept doing mad Westerns forever.

Two-Gun Kid

This'd be a Western book to play straight. I'd have Steven Grant write it; he writes survivors very well and finds a bleak poetry in these things. I'd like to see Duncan Fegredo draw a Western.

Kid Colt Outlaw

Bloody hell, *another* Western book? Well, if we had to, we could just go mad and stick Rick Veitch on it with absolutely no idea of what we'd get back (and what the hell?).

***Ghost Rider* (Western version)**

Jamie Delano as author; it occurs to me that his thorough knowledge of Native American culture and his great skill at writing supernatural horror would make him ideal for such a project. As artist, someone who convincingly communicates a sense of scale in his work — big skies and wide plains — as well as a command of the supernatural and an ability with texture. Jim Baikie would be an interesting choice.

Millie the Model

Set Amanda Conner on it, writing as well as illustrating. I can see her just letting Millie loose on all the Manhattan haunts Conner knows so well. Lots of fun, an entertaining and honest comic book for all ages, and playing into both her interests and her great skill as an artist accessible to a younger audience. Cake and purging all round!

Patsy Walker

Another "model" comic book and produced by Peter Milligan and Ted McKeever. Vomit, needles, bad sex and worse drugs, downers and treachery, a psychosexual whirlpool of hate and beauty in the cheap and secretive fakery arenas of New York fashion houses — Well, *I'd* pay money to see it.

— Warren Ellis

A walk through comics history with Murphy Anderson

By James Cangialosi

It's hard to say anything about Murphy Anderson that hasn't been said before. We all know what a great artist he is and that he is one of the nicest gentlemen in comics. His style and detailed art in the comics he worked on helped establish a generation of comics stories, as well as open the eyes and imaginations of those who saw his work. One comic book that beautifully exemplifies Anderson's talent is **Showcase** *#55. Its a deep purple cover shows Dr. Fate and Hourman battling Solomon Grundy, and the story within was a comics fan's dream come true. It gave readers the feeling that they were reading a Golden Age story starring The Justice Society of America. Through this story and others like it fans learned what was unique about Murphy Anderson. They saw how this man's timeless talent bridged the gap between the Golden and Silver Age of comics. They saw a man who had taken his childhood passion for comic strips and comic books and turned it into a talent that would entertain countless comic fans past, present and future.*

CBG: *How did you get involved in the comics industry?*

Anderson: *[Laughing]* It goes back to when I was a kid and just loving comics. I began buying them when they first came out. I actually bought copies of *Action Comics* #1 and *Marvel Comics* #1 from the newsstand.

CBG: *So you were a collector as you were growing up?*

Anderson: Oh, yes. But before comic books I was very interested in the comic strips in the newspapers. I was attracted to them from the time I was 3 or 4. I can't remember my exact age, but I do remember my mother having to read them to me.

CBG: *Who were your major influences in the medium?*

Anderson: It depends on how far back you want to go. When I more or less decided I wanted to do comic books, I would say Will Eisner and Lou Fine were my major influences. In the comic strips, I would say that a great deal of influence came from the works of Alex Raymond and Hal Foster.

CBG: *What drew you to comics?*

Anderson: I just loved the pictures and what the characters in the pictures would say. Since my mother used to read them to me, she later would laugh and tell how, because she got tired of reading them to me, she taught me to read. I actually learned to read from newspaper comics. Mom had been a school teacher.

CBG: *What was your first professional job?*

Anderson: The first job I was paid for was with Fiction House in 1944.

CBG: *Did you do any work on pulps?*

Anderson: At Fiction House I free-lanced on some of their pulps, but mostly I worked on *Planet Comics, Wings Comics,* and *Fight Comics.*

CBG: *What would you say the major difference between pulps and comics are?*

Anderson: I don't think the pulp illustrations had the distortion and exaggerated action common in comics. The rendering was somewhat different, because the pulps were printed mostly on softer paper and, consequently, not as well defined as comics — which had the benefit of harder paper surface and, of course, color.

CBG: *What work did you do for John Dille?*

Anderson: I worked on his *Buck Rogers* strip. I took over for Dick Calkins in 1947.

CBG: *What was your favorite aspect of that character?*

Anderson: *Buck Rogers* was one of my favorite comics as a kid, so I loved almost everything in the strip. The idea of people flying to other planets, using exotic weapons, and all the scientific aspects fascinated me.

CBG: *How long did you work on the strip?*

Anderson: For the first go-round I work for Dille approximately two and a half years. He hired me to experiment and generate publicity art before I actually took over the daily strip. I think I initially handled the drawing, and later the lettering, for about two years.

CBG: *What new aspects did you add ?*

Anderson: They were trying to overhaul and modernize the strip. It had a pretty dated look. Dick Calkins was a good artist, but they wanted to get away from the look that he gave the strip. So my job was to give *Buck* a new look.

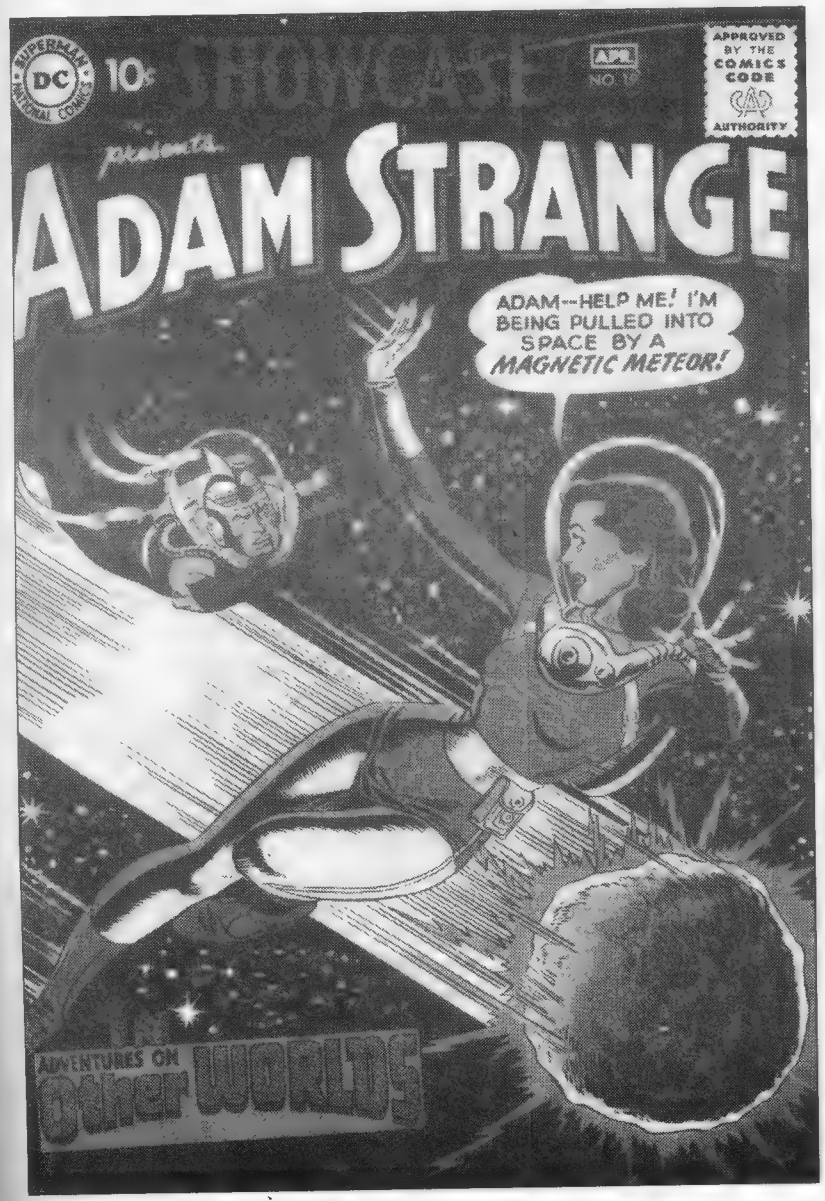
CBG: *Was strip art preferable to comic books?*

Anderson: Well, sure. Almost every comic-book artist at one time or another envisions having his own comic strip. That was the next step up in the profession in the minds of most of us. Many of the older artists didn't like to be affiliated with comics. The younger artists at the time, though — like myself, Joe Kubert, Carmine Infantino, Gene Colan, and others — were proud to be comic-book artists. We felt there was perhaps more of a future in it than with the syndicates, particularly after the advent of TV.

CBG: *You mentioned that Lou Fine was one of your favorite artists. What did he add to the industry?*

Anderson: He brought good craftsmanship, a lot of original thinking, and a sort of poetic quality to things such as exaggerated action, but without getting as distorted as Jack Kirby's art and storytelling style. Jack Kirby had a different goal in mind. He wanted to convey a certain feeling and dynamic impact. He succeeded very

"Many of the older artists didn't like to be affiliated with comics. The younger artists at the time, though ... were proud to be comic-book artists."
— Murphy Anderson



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THE INSTANT ADAM STRANGE TRIES TO PULL "ALANNA" AWAY FROM THE FLAMING SEA, HE'LL BE BLOWN SKY-HIGH!
featuring "The DOZEN DOOMS of ADAM STRANGE!"

The Atomic Knights
The KING OF NEW ORLEANS!
PART 2
NOT LONG AFTER, IN THE HALLOWED STREETS OF THE OLD QUARTER-- THE CELEBRATED VIEUX CARRÉ --- IN NEW ORLEANS, THE KNIGHTS DISCOVER A HOSPITAL WITH PLENTY OF DOCTORS--- BUT DOCTORS WHO AROUSE SUSPICION BY THEIR ODD BEHAVIOR!
WE'VE BROUGHT IN ONE OF THE DOCTORS, GARDNER!
HE ACTS STRANGE--- THEY ALL DO! YOU CAN'T GET A WORD OUT OF THEM!
I'VE WANTED A CLOSE LOOK AT ONE OF THESE DOCTORS!

"In the case of The Atomic Knights, there had been movies, stories, and articles about the aftermath of nuclear war, so it really wasn't new territory except perhaps in comic books."
— Murphy Anderson

well — making comic-book history with practically every page.

***CBG:** Why didn't Lou Fine's character catch on?*

Anderson: I don't think his heart was really in comics. What I have heard — I only met him on two or three occasions — from Will Eisner and others is that Lou Fine wanted to be an illustrator. That was his goal. He wanted to get out of comics altogether and go into magazine or book illustrations.

***CBG:** Were his comics underrated?*

Anderson: No, I don't think people in comics underrated him. I think he was perhaps the most emulated of all the artists, with the exception of possibly Eisner and Kirby. I think Kirby was a bigger influence overall during all these years. But. initially. I think Fine was more emulated than Kirby.

***CBG:** Recently you produced some re-creations of some of Fine's covers as a tip of the hat. He must have made a great impression on you.*

Anderson: He did, and I am still in great awe of his work. He was really only in his 20s when he produced his work that I admire so much.

***CBG:** Do you think the characters he worked on could survive in today's market?*

Anderson: I don't know if Lou was instrumental at conceiving the characters. I think he may have been a party in discussions on how to work up the characters, but I think the majority of character creating was Eisner's doing. The success of Eisner's stuff wasn't in the concept of the characters as much as it was in good storytelling and innovative panel layouts. Will has said to me — and if you stop and think about it it makes perfect sense — that The Spirit wouldn't be anything special except that it put forth Will's own ideas. Actually, it was Will's showcase for good storytelling in general.

***CBG:** What led you to DC?*

Anderson: I came back to New York in 1950 to work for Ziff-Davis. I had worked on its pulps, and it now decided to do a line of comics. It had moved the base of operations from Chicago to New York. The art director invited me to get involved in the comics line.

At that point I had met Jerry Siegel, and we hit it off quite well. That led me back to New York to work for Ziff-Davis as a freelancer. Then one day I came in to deliver some work, and Jerry Siegel had some bad news for me: He didn't have a new script ready for me. I was sort of panicked after that, because I began to think that this whole new endeavor was a big mistake. I went home, got my portfolio ready, and began calling on different publishers. DC was one of the publishers I happened to call on. I got work from them the next day — after Murray Boltinoff insisted I "come back tomorrow" — Julie Schwartz was taking a rare day off.

***CBG:** How was Siegel to work with?*

Anderson: He was a very nice man. He was very humble and not pretentious at all.

***CBG:** So he didn't realize what he and Joe Shuster brought to the industry?*

Anderson: Oh, I think he did. After all, at that time they were involved in a lawsuit over Superman.

***CBG:** What was it like to work with Schwartz?*

Anderson: It was a great pleasure, because Julie and I have similar interests in science fiction. As much as you can credit anyone, I would credit Julie with the rebirth of comics. I think basically he deserves the most credit for running his letters page and giving fans the opportunity to communicate with the editor and fellow fans.

Julie wasn't a demanding editor in the general sense. He wouldn't get involved with the art unless he couldn't understand it. He wouldn't try to give art critiques. If he felt something in the art didn't tell the story he would say so. He was very easy to work with.

***CBG:** While you were at DC you worked on some wonderful science-fiction stories in **Strange Adventures** and **Mystery in Space**. Were those stories ahead of their time?*

Anderson: I would say they were more reflective of what was going on in science fiction during that time. Julie was mostly using science-fiction pros to write the material. I think every writer he had wrote science fiction in the pulps.

***CBG:** What did you try to add to these stories that would give them the science-fiction feel?*

Anderson: Julie tried to get realistic facts in the stories. He demanded that the stories be plausible. Not that you could prove that such and such could happen, but Julie would get some type of fact from a textbook to use — as a gimmick, you might say — to help give the feel that the possibility behind the story might occur. He didn't go for things that couldn't be explained. Generally, there would be some fact involved in each story that would help propel it.

He also had science fact pages that he ran in the issues. If you read those pages you would have some idea about what was going on in the story. My job was to research and depict the scenes with my best "feel" for the subject.

***CBG:** You worked on The Atomic Knights and Captain Comet for **Strange Adventures**. Those characters were unusual, yet they weren't a hit with fans of the time. Why?*

Anderson: I think in the comics circles they were fairly successful. Definitely, Captain Comet was ahead of his time. That feature was pretty much a tribute to Edward Hamilton. Captain Comet obviously owed much to Hamilton's Captain Future.

In the case of The Atomic Knights, there had been movies, stories, and articles about the aftermath of nuclear war, so it really wasn't new territory except perhaps in comic books. I don't believe there had been much on the subject in comics before that. I do believe that both series were hits with *fans*, but not the general readers.

Why? Not enough "fans" to sustain them with their purchases, I guess.

***CBG:** You had the opportunity to work with John Broome and Gardner Fox. How would you characterize these men and their work?*

Anderson: They were both extremely good. Gardner Fox was a veteran pulp writer, but John had never written a lot for the pulps. Gardner had written a lot of books and he was a very precise type of person. He would have a schedule and adhere to it.

John, on the other hand, was pretty much like a lot of us comic-book artists. He would get involved in some detail and spend a

The Atomic Knights
HERE WEAPONLESS AGAINST THOSE ARMED WARRIORS--- BUT HERE COUNTING ON THE SPEED OF OUR DOG-MOUNTS TO OVERCOME THEM!
IN THE PERIOD AFTER WORLD WAR III--- WHICH DESTROYED CIVILIZATION--- THE MERE POSSESSION OF A WEAPON COULD PROVIDE A DECISIVE ADVANTAGE FOR WHICHEVER SIDE HAD IT! STRUGGLING AGAINST THE WICKED KHAGAN, WHO HAS CUT TO DESTROY THEM, THE VALIANT ATOMIC KNIGHTS SUFFERED A SETBACK FROM CROSSBOWS! BUT FORTUNATELY THEY CAME UP WITH A SECRET WEAPON OF THEIR OWN, IN...
The ATTACK OF THE GIANT DOGS!
GARDNER GRAYLE: LEADER OF THE ATOMIC KNIGHTS
DOUGLAS HERALD: TEACHER
MARIANNE: HERALD'S SISTER
BRYNDON: ONE OF EARTH'S LAST SCIENTISTS
WAYNE & HOLLIS HOWARD: BROTHERS, AND ATOM-SOLDIERS

3:39:01
ROGER HAYDEN QUICKLY RECOVERS HIS BALANCE AND LIFTS A HAND TO HIS FACE...
I'LL PUT A STOP TO HOURMAN... WITH AN EMOTIONAL DISTURBANCE!
3:39:04
BUT BEFORE HE CAN CAUSE A FACIAL CHANGE...
3:39:05
HE DIVES THROUGH A MARBLE FREE-ART FORM...
HE WON'T BE SO ACROBATIC WHEN I BOUNCE THIS STATUE OFF HIS NOGGIN!
3:39:10
BUT THE MIGHTY MUSCLES OF THE FACE-TRACK TORNADO REACT INSTANTLY AS...
IT WOULD BE A SHAME TO BREAK THAT PRICELESS PIECE OF STATUARY--SO I'LL CATCH IT IN FLIGHT!
3:39:11

lot of time on it. Because of this, he wasn't that productive as far as page counts go. Gardner was. I preferred to work with John, because he was a little closer to my type of thinking. Like him, I tried to take my time and do it right.

CBG: *You worked on* ***Flash, Green Lantern, The Atom,*** *and* ***Justice League of America*** *during the '60s. What was your opinion of these titles?*

Anderson: First, we have to back up and go to my earliest experience with DC characters.

I was a reader of the first comic books like *Superman, Batman,* and the Quality Comics line of characters such as The Ray, Black Condor, Uncle Sam, and other features inspired by Will Eisner. I considered those comics the tops of the period.

The Flash, Green Lantern, and so forth came out of the Gaines shop. For me, those characters that came from the Gaines shop were secondary, and I never took them seriously. In my opinion, they were not in the same league as Superman, Batman, and the other characters that I mentioned.

As a result I had mixed feelings about the secondary characters — and for *that* reason I was never a big fan of The Justice Society, although I bought all the comics they were in and read them. Even though I wasn't a big fan of The Justice Society during its early appearances, I was happy to see those characters come back in the 1960s and see that they were catching on. During this period I was glad to see that the industry as a whole was coming back, but I was most happy about the return of the super-heroes.

CBG: *So the Silver Age versions of the DC heroes weren't favorites of yours?*

Anderson: Don't get me wrong. I liked the newer heroes and enjoyed working on them. But for me the heroes other than Superman and Batman were secondary characters, at best.

CBG: *On* ***The Atom*** *and* ***Green Lantern*** *you inked the pencils on Gil Kane. How would you characterize Kane as a penciller?*

Anderson: He was very good. He would put everything down, and, because of that, there wasn't much that I had to do to his work. He always put down a very direct line that you could follow. Other artists were a little sketchier, and because of that an inker would have to decide where the line should be placed in the shading and so forth. Gil inevitably had worked it all out.

CBG: *I've read that both you and Kane had a hand in creating Adam Strange. How did that happen?*

Anderson: One day I was talking to Julie Schwartz right before Sputnik had gone up. He was working up the character at the time, and I had come to New York from North Carolina to do some covers for him.

Julie had an idea for a new character and, after speaking about it, we sat around for most of the day and thought about how the character should be depicted. I brought up an old idea I had had about Poe's "The Pit and the Pendulum." I always like to go back to the classics to see if there's something to get out of them. That's how the pendulum idea came about, which Julie liked. We had discussed the idea before, but he never thought it was appropriate.

In this case he thought it might work, so we figured it out. I made a sketch, and he wasn't too happy with it. I asked him to let me take it home to do the finished cover, making some corrections. I had an idea of what he wanted, but I had a train to catch and said that, if he didn't like what I sent him, then he didn't have to use it.

Well, he didn't like it. *[Laughing]* He then got Gil Kane to rework it into a version that he liked. Gil pretty much followed my design of the Adam Strange costume — after changing the perspective and point of view of the scene for the better.

CBG: *So you and Kane worked together a great deal over the years?*

Anderson: Oh, yes. We're still good friends. We still spend hours together when we meet up at conventions.

CBG: *Are there any other characters you had a hand in creating?*

Anderson: Back in my Fiction House days, I developed a new character in *Star Pirate*. He was the sidekick whose name I think was Blackbeard.

Other than that and creating some incidental characters, that is as far as I got into the character-creating process. Not many artists were given that kind of opportunity in the 1950s and 1960s.

Oh, yes, I *did* work with John Broome and Julie in designing and developing characters in The Atomic Knights stories. Also, quite a few characters on many of my covers still appear.

CBG: *Eventually, you began to pencil* ***Hawkman****, some your best work ever. Would you agree with that?*

Anderson: Yes. I loved doing the series. It wasn't even that big a chore in drawing Hawkman's wings, as it was in drawing the armor for The Atomic Knights. The series freed me up a little bit. It allowed me to spend a little more time on the character than I could get into with The Atomic Knights. In that series I would get so bogged down with the interaction of all the characters in a panel and each character had a suit of armor. A lot of time was spent just on that kind of detail.

CBG: *What was your biggest pleasure in working on* ***Hawkman****?*

Anderson: Just being able to mastermind all the art on my own for the first 20 or so issues. I also worked on Hawkman in a try-out series for *Mystery in Space*.

CBG: *Who scripted the Hawkman series?*

Anderson: I think they were all written by Gardner Fox.

CBG: *Were you ever given the opportunity to add anything to the scripts in terms of the plot of the story?*

Anderson: Only in the sense that at the time I was working at DC. They gave me a desk there, and I would go in every day to work. Generally speaking, Julie and I would go to lunch together, and whoever else happened to be there that day would go with us.

There were many times when either Gardner Fox or John Broome would come with us. Oth-

"I brought up an old idea I had had about Poe's 'The Pit and the Pendulum.' I always like to go back to the classics to see if there's something to get out of them."

— Murphy Anderson

"I enjoyed doing [Golden Age characters], because it was going back and reworking characters that I had read about as a kid. I think, of all those secondary characters from back then, I liked The Spectre the best. Starman was up there, also; he was a good character."
— Murphy Anderson

er times, it would be lunch with either Carmine Infantino or Sid Greene. Julie would continue plotting with his writers while we would be eating lunch. I would sometimes make a comment about something that would eventually be incorporated into the story.

CBG: *What other titles do you think showcased your best work?*

Anderson: I would like to think that my *Buck Rogers* work was some of the better output of the time. I also worked on *Buck* a second time, which was for about a year.

I worked on the character again after Sputnik was launched. The senior Mr. Dille had passed on by this time. The syndicate had a new salesman at the time on a sales trip after Sputnik went up. He was in Texas and sold every paper he called on on his itinerary back to Chicago. This renewed interest in space woke the newspapermen up, and after that the syndicate got in contact with me to return to *Buck Rogers*. All these circumstances gave *Buck* a rebirth of popularity and circulation.

CBG: *What did you think about stories featuring Dr. Fate, Hourman, Starman, and other Golden Age characters which appeared in* ***Showcase*** *and* ***Brave and the Bold****?*

Anderson: I enjoyed doing them, because it was going back and reworking characters that I had read about as a kid. I think, of all those secondary characters from back then, I liked The Spectre the best. Starman was up there, also; he was a good character.

As far as Dr. Fate and Hourman go, the way they were portrayed never really excited me. The Spectre did, and I liked the concept of the character very much. The only problem with The Spectre is that there is only one type of story to write for a character with such awesome powers. It always comes down to the ultimate good against the ultimate evil.

CBG: *Do you think those stories were DC's attempt to give a rebirth to Golden Age treasures?*

Anderson: Yes, I think so. While I enjoyed working on the stories, I would have liked to see some newer ideas tried, instead of reworking and retooling the older characters. Unfortunately, creating successful new characters is easier said than done.

CBG: *Some of your work have brought impressive sales at auction. Did you ever think that your work would garner such high regard?*

Anderson: No, not at all. I was really amazed that there would be that kind of demand for it. I think, perhaps, that there is a little more demand for my work than that of some of my contemporaries, because it is scarcer. I essentially left comics beginning around 1972 or 1973. Many of my contemporaries stayed in the field and continued to produce a lot of work. Because of that, the work of many artists from that period is out there and more plentiful than mine.

CBG: *Did DC have a policy about not returning artwork?*

Anderson: Not exactly. The company essentially destroyed the artwork from the early days on. Many artists wanted their work back, and, if you asked the editor or production department for it, you *might* get it back. But you had to be quick, because, when it came back from the engraver, it was destroyed after being stripped of logos, *etc.*

CBG: *You are an inker and a penciller. Which do you prefer?*

Anderson: I prefer to both pencil and ink my own work.

CBG: *Are there good reasons for artists to ink their own work?*

Anderson: I think so. Historically, I think the best work done in newspaper comics and comic books is the work done by one mind. It's best when it is guided by the same person.

CBG: *Is it hard to ink another artist's work and stay true to the original pencils?*

Anderson: I would say it would be difficult for *me* to ink the pencils of artists in the field today. My art today, sadly, is no longer contemporary for today's market. I don't believe my inking would be successful over today's pencillers.

CBG: *How would you define your style?*

Anderson: I like to think that it is realistic and not impressionistic.

CBG: *Can you give a brief statement about each of the following comics professionals and what you feel they have given the industry?*

Let's start with Jack Kirby.

Anderson: Undoubtedly, he had the greatest influence on super-hero comics, as well as being a great influence to many artists. He has always been a great favorite of mine, even though I didn't try to work in his style. If you go back to some of his earliest work, you will see that what he was doing was pretty straightforward, but he made it so appealing because he was really a great draftsman. That's what made his work hit. Most of the people trying to imitate him couldn't see the great drawing underneath the distortions he put into his work.

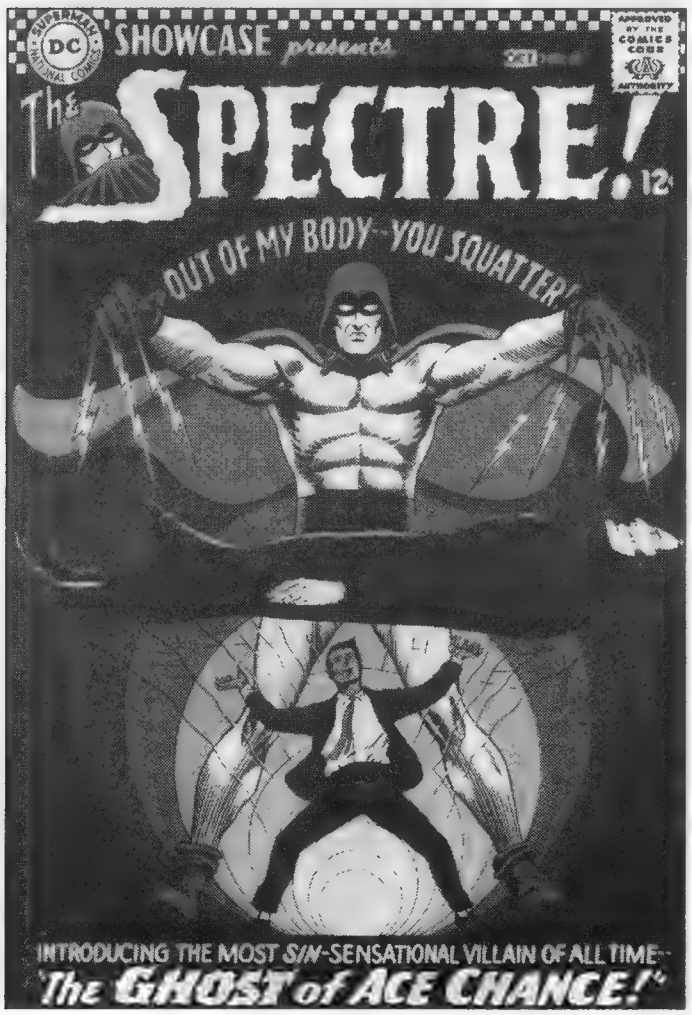
I think Kirby was unique. I think he and Will Eisner have been the greatest influences in the comics industry.

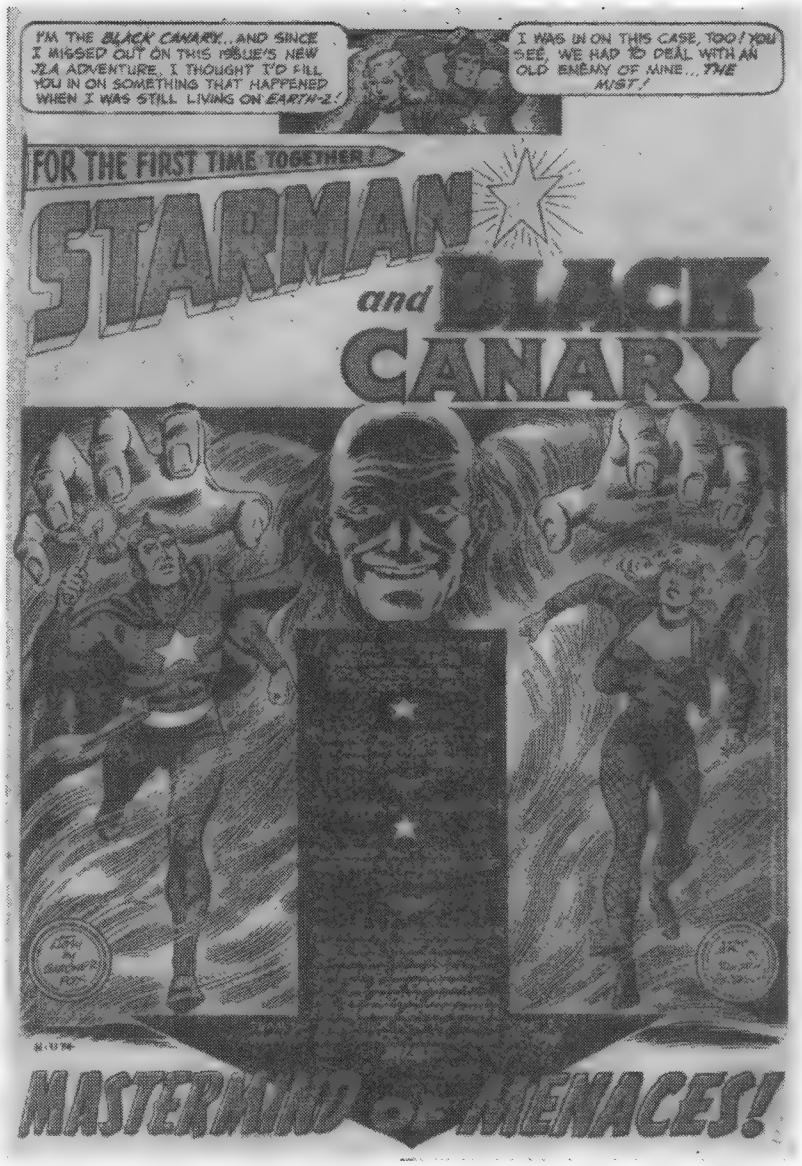
CBG: *How about Shelly Moldoff?*

Anderson: Shelly's a good friend. He's a very productive artist. He was very fast. He had a feeling all his own. He's one of the rare artists who would find reference material in the work of other artists and use it to perfect his own craft. He didn't directly copy the work of other artists; instead, he adapted what he saw in the work and developed a style of his own. He found qualities in art that worked very well together, and by doing that he gave a touch of class to Hawkman and the other characters he worked on.

CBG: *What about Carmine Infantino?*

Anderson: Carmine's a great designer and storyteller. He's the guy who puts the quality into storytelling and the layout over the realistic drawing. Very often, it was as though he was designing. I wasn't always in tune with his approach, but I think we worked well


DC
SHOWCASE presents
The SPECTRE! 12¢
OUT OF MY BODY—YOU SQUATTER!
INTRODUCING THE MOST SIN-SENSATIONAL VILLAIN OF ALL TIME—
The GHOST of ACE CHANCE!


I'M THE BLACK CANARY...AND SINCE I MISSED OUT ON THIS ISSUE'S NEW JLA ADVENTURE, I THOUGHT I'D FILL YOU IN ON SOMETHING THAT HAPPENED WHEN I WAS STILL LIVING ON EARTH-2!
I WAS IN ON THIS CASE, TOO! YOU SEE, WE HAD TO DEAL WITH AN OLD ENEMY OF MINE... THE MIST!
FOR THE FIRST TIME TOGETHER!
STARMAN and BLACK CANARY
MASTERMIND OF MENACES!

together.

CBG: How about Jack Cole?

Anderson: Oh, he was one of the greatest. He was one of those rare talents that could seemingly do almost anything. He was a prolific artist, although he seldom drew realistically. When he went to work for *Playboy* you could see what a master draftsman he was.

CBG: What about Will Eisner?

Anderson: I don't think enough can be said about Will Eisner. If I had to pick the one biggest influence on comic books, it would be Will. He broke new ground in characterization and storytelling. The use of various angles and his overall style allowed him to break out of the mold of the straight panel breakdowns.

In my opinion, he and Jack Kirby were the biggest influences in changing the newspaper style of panel breakdowns in comics.

CBG: What about Joe Kubert?

Anderson: Joe's a very good friend of mine. He's a tremendous talent. There is hardly anything that Joe can't do. I used to like to tease him and he would take it as a challenge. I would tell him that he couldn't do romance — that he could do all the other stuff, but not romance. Then, occasionally, he would turn on the power and put out a romance comic book *[Laughing]* just to prove me wrong.

CBG: How about Mike Sekowsky?

Anderson: Mike was a fast artist and he was very good. His work was more in the design camp. I always felt that I detracted from his work, whereas I felt that I could perhaps add something to, say, Curt Swan or Gil Kane's work.

I wasn't always in total sympathy with what he did. The temptation would be to add something that would take away from the feeling that he wanted in the overall drawing. Consequently, I felt that our work was not a good combination.

CBG: Has the loss of kids buying comics today hurt the industry?

Anderson: I think so. I think losing the kids was a big mistake, and I don't know what can be done to turn that around. Children are reading comics in the form of *Wolverine* and *Spider-Man*, but those series seem to be targeted for older kids. But kids come in contact with these characters on TV, so it's hard to say that those titles *aren't* being targeted for kids. It's just that, in my day, these types of comics wouldn't have been for children.

CBG: What do you think about the current state of the industry?

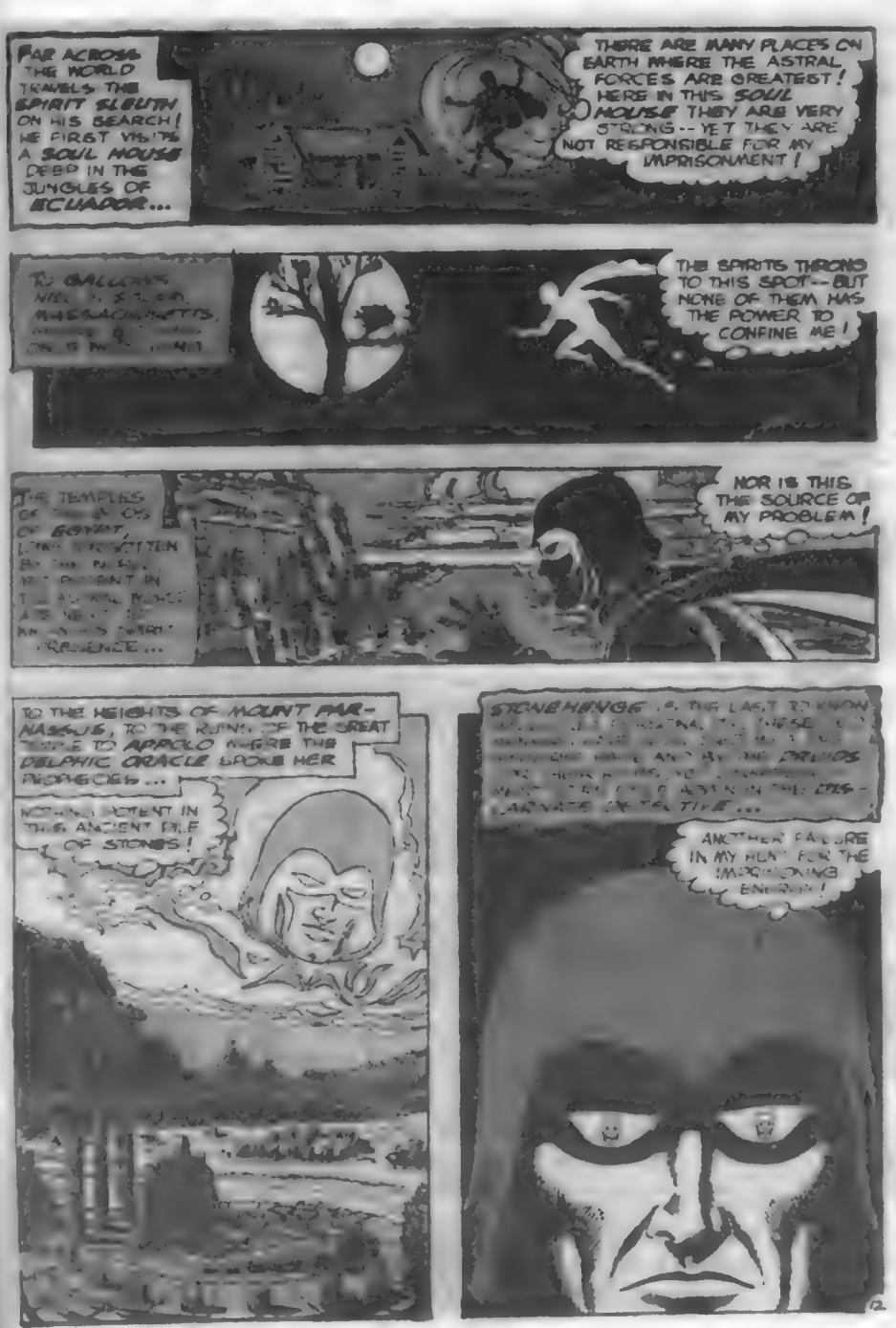
Anderson: It's in a state of flux. I think the general trend is upward, but I don't know all the sales figures. The ideas of telling stories with pictures and words is never going to die; instead, it is going to get stronger.

It may not be in print, but it could go to computers. I'm computer illiterate, so I can't really say much about the subject, but I think that is where the future for comics may be.

CBG: So comics haven't hit their full potential yet?

Anderson: I don't think so. I think, little by little, they will become more accepted by adults than ever before. In the early days, when I worked in comics, they were looked down upon as kid stuff. I didn't really go around and tell people that I worked in comics, because generally you would get an odd look *[Laughing]*.

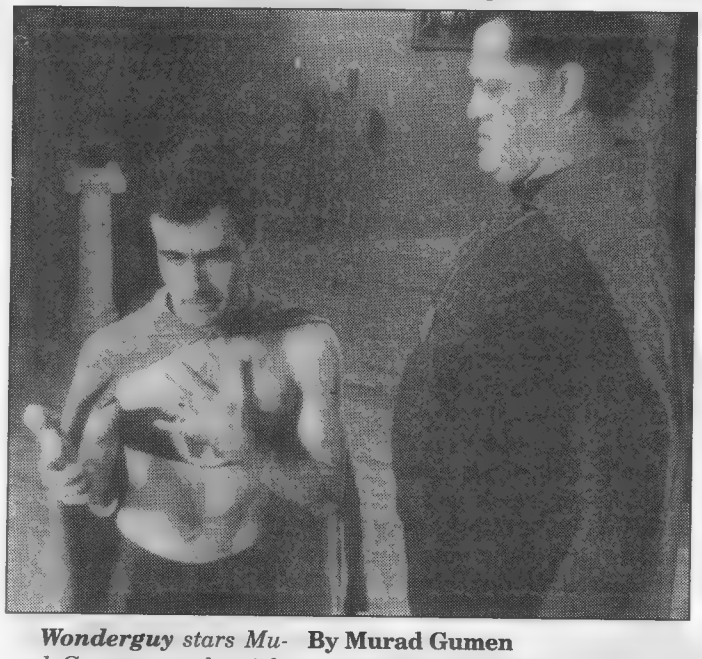
"The only problem with The Spectre is that there is only one type of story to write for a character with such awesome powers. It always comes down to the ultimate good against the ultimate evil"
— Murphy Anderson


FAR ACROSS THE WORLD TRAVELS THE SPIRIT SLEUTH ON HIS SEARCH! HE FIRST VISITS A SOUL HOUSE DEEP IN THE JUNGLES OF ECUADOR...
THERE ARE MANY PLACES ON EARTH WHERE THE ASTRAL FORCES ARE GREATEST! HERE IN THIS SOUL HOUSE THEY ARE VERY STRONG--YET THEY ARE NOT RESPONSIBLE FOR MY IMPRISONMENT!
THE SPIRITS THRONG TO THIS SPOT--BUT NONE OF THEM HAS THE POWER TO CONFINE ME!
NOR IS THIS THE SOURCE OF MY PROBLEM!
TO THE HEIGHTS OF MOUNT PARNASSUS, TO THE RUINS OF THE GREAT TEMPLE TO APOLLO WHERE THE DELPHIC ORACLE SPOKE HER PROPHECIES...
NOTHING POTENT IN THIS ANCIENT PILE OF STONES!
STONEHENGE, THE LAST TO KNOW
ANOTHER FAILURE IN MY HUNT FOR THE IMPRISONING ENERGY!

FROM THE BODY OF THE COSMIC DETECTIVE HE COMES - THIS EERIE BEING KNOWN AS THE SPECTRE, WHOSE DARING EXPLOITS HAVE HELPED TO HOLD IN CHECK THE CRIME LORDS OF THE EARTH, WHOSE POWERS BORDER ON THE SPECTACULAR AND THE WEIRD...
I SENSE AN EVIL AURA DEEP INSIDE THAT MAN! I MUST FOLLOW HIM--DISCOVER WHAT ALIEN AND MYSTERIOUS FORCES ARE AT WORK HERE ON EARTH!
INVISIBLE TO ALL EYES, HE STALKS THE WINDOW-WASHER. SUDDENLY...
I'M BEING GRIPPED BY SOME FORM OF ECTOPLASMIC MAGNETISM! IT'S DRAWING ME TOWARD THAT WINDOW-WASHER! I--AM POWERLESS--TO STOP IT!
NEVER ENCOUNTERED AN EERIE FORCE OF SUCH MAGNITUDE!
THE GHOSTLY GUARDIAN IS DRAWN INSIDE THE WINDOW-WASHER'S BODY--WHERE A DARK, SINISTER SHADOW WAITS TO ENFOLD HIM
THE MISSING SHADOW - EMITTING EVIL ENERGY BUILDING IN FRIGHTFUL FURY!
THE PSYCHIC DETONATION IS HURLING ME COMPLETELY OUT OF THE PHYSICAL UNIVERSE-

The making of 'Wonderguy'

A nearly 20-year quest finally pays off with a live-action film and a comic book



***Wonderguy** stars Murad Gumen as the title character (left) and Thomas Groves as the Warlock (right).*

By Murad Gumen

This fall, *Wonderguy* will finally see the light of day. It's been a long haul. Back in 1978, fresh out of NYU Film School, I figured I'd base my first movie on a series of short films I had kicked around as a kid. They featured a character named Wonder Boy, a super-hero who couldn't quite get things right. At the time, I was earning a small livelihood as an artist and writer for humor magazines like *Crazy* and *Cracked*. Having been an avid *Mad* fan, producing the movie and TV satires was a great deal of fun. Maybe I chuckled to myself, thinking I was at the right place at the right time: It was the age of the comedy in Hollywood. Comedies made money, and film investors loved comedies.

I would concentrate on the kind of zany comedy that was hard to come by at the time. I loved movies like *Take the Money and Run*. Sitting in the theater, I appreciated how the audience went wild over throwaway background gags — just like those in the classic *Mad* magazine. How come they weren't making more movies like this? At the time, Woody Allen was getting more serious, Mel Brooks was hit-or-miss, Monty Python was not for all tastes, and, whenever Hollywood would take a stab at this sort of thing (as in *Won Ton Ton, the Dog Who Saved Hollywood*), it would usually be disastrous. Sure, once in a while, you'd get an interesting attempt such as *Kentucky Fried Movie*, but the makers of that low-budgeter weren't going to get any respect and make careers out of this.

Since the late '70s, there have been plenty of wild film comedies, thanks to graduates of shows like *Saturday Night Live, SCTV*, and *In Living Color*. Back then, films like these weren't being made, because there were few people who knew how to make them. By golly, I knew I would soon fix that. And — look at this — a blockbuster movie called *Superman* had just been announced, making the possibility of a super-hero theme all the more irresistible. Besides, was there ever a funny super-hero feature film made in this country? The closest were a couple of short-lived TV shows in the late '60s (and maybe the obscure *Rat Fink a Boo Boo*), but hardly anybody remembered them. Could *Wonderguy* have been any more in the bag? I'm sorry, but Orson Welles was just going to have to move over.

All that needed to be done was to raise a little under half a million dollars. If I only had some big-name star. Wouldn't you know it! Over the radio, there was an ad for Vincent Price performing his one-man Oscar Wilde show at Queens College. I had been dreaming of Price for the role of The Warlock, and he was coming to one of the colleges I attended. It was destiny, and, as soon as I finagled my way backstage after the show, I knew the pieces would fall together. Although I'm sure I came across as an innocent young twerp, Price was gracious enough to take the script. In a business where nobody can be counted on to keep his word, I was impressed that he actually seemed to have read the script, as he related when he returned it. Seems like he wanted to get away from the horror-type roles, and he was *not* a fan of the "Mel Brooks type" of movies. (Hmm. Could that have been a bad sign? OK, not *everyone* was going to appreciate the kind of comedy I was going for.)

The backstage intrusion bit seemed liked a good way to meet the stars, bypassing slam-the-door-in-your-face agents. Next victim: Van Johnson in a regional Connecticut theater. Now, Johnson probably would not have been the greatest Warlock, but I was only beginning to learn the gentle art of bursting into the dressing rooms of stars and couldn't afford to be choosy. Johnson said he wasn't interested in feature films (at least not those with an innocent young twerp at the helm) and wouldn't take the script.

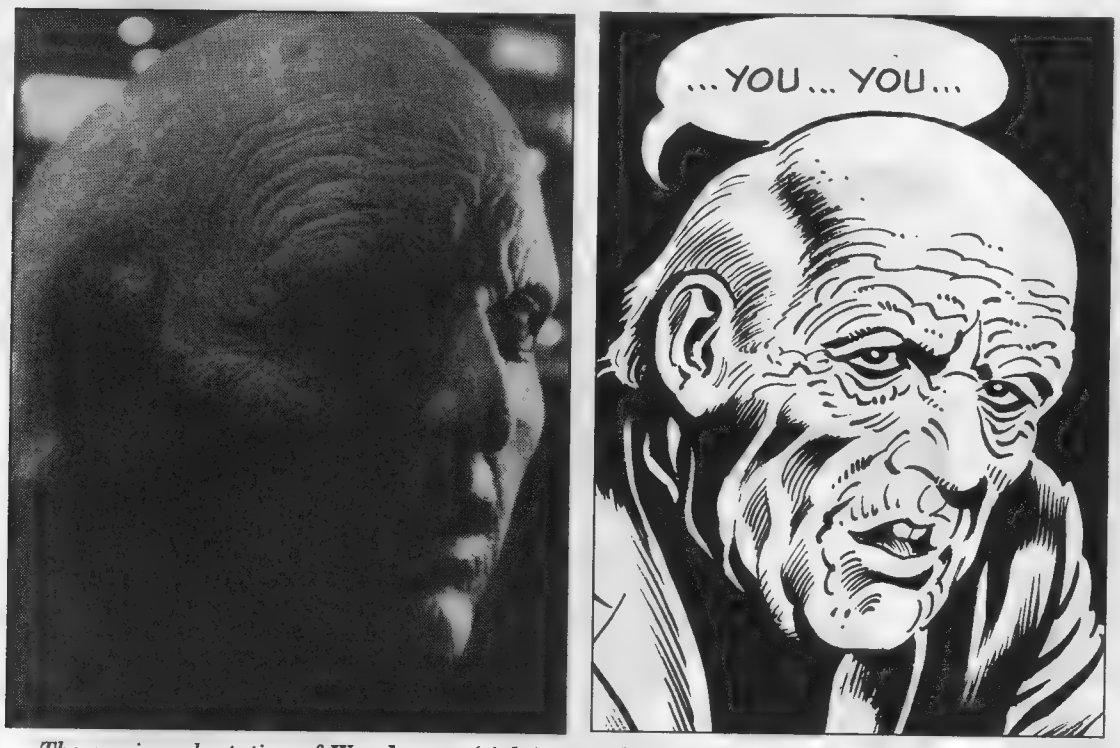
Finally, I attracted interest from a star — and a great actor to boot. José Ferrer was man enough to speak for himself without having to hide behind an agent — his number was in the Manhattan phone book! Seasoned from my experience with the stars, I pictured myself a confident, cigar-chomping producer, as we "negotiated." His fee was a reasonable 50 grand, although he wouldn't commit until I raised the money. I tried to explain I needed his commitment so that I could raise the money, and, while I took some comfort in realizing Joseph Heller would've been tickled over the situation, Ferrer wouldn't budge. Years later, in a sort of weird *déjà-vu* that was never *vued* in the first place, José Ferrer appeared in a TV-movie as a Warlock character.

Back to square one. Who needed these spoiled, temperamental stars, anyway? I would make my project shine without stars! All I needed were rich people, whose hearts and pocketbooks I would surely charm my way into. The problem was I didn't know a single rich person. I came across lawyers and "finders" who would raise the money but didn't seem trustworthy and I spent many hours subsequently in the library coming up with lists of "rich people." When I met some of these well-to-doers, how painfully apparent it became that being a good artist or a good filmmaker did not go hand in hand with being a good salesperson.

When one eccentric zillionaire who owned a bunch of shirt stores called me in to discuss the project, I thought, "Yahoo!" Naturally, there was no reason why he would waste his (or my) time unless he was interested. I was sure I had made such a hit I would no longer have to go through this humiliating money-raising bit and he was going to let me have the whole kit and caboodle. He let me have it, all right — with a slight twist of a smile forming on his lips, he told me he thought the script was "garbage." This fellow enjoyed being in a position where people would come to kiss his feet, only to be taken down a peg or 200.

After spending a couple of years trying to raise money (sometimes for another film project instead of *Wonderguy*, which needed to be temporarily shelved thanks to a vaguely similar TV show, *The Greatest American Hero*), I decided I was going to make my own money to finance my film. The wonderful world of commodities beckoned, a glorious area where fortunes can be made instantly. It's said 95% of traders lose money, and I was certain the winning 5% would make room for me. After a year and several thousand dollars of *Crazy* savings — gradually earned at $60 a page for artwork — had vanished, not only did the film dream seem more elusive than ever, it was time to get a job.

The comfort of a steady paycheck allowed many years to pass, as I worked as an artist for Disney's merchandising division. But, one day, I decided the time had come to give the film thing another go. What made the decision possible was the growth of the video phenomenon since the mid-'80s. Demand was so



*The comics adaptation of **Wonderguy** (right) uses photo reference of the stars like Kevin Nagle (left) who plays mob boss "Grownup-Face" Nelson. The movie's make-up is by Vincent Schicchi and Louie Zakarian.*

Loris (Pilar Uribe) and Carol (Ann Osmond) in the clutches of witches.

high, the worst piece of schlock seemed to make its way to video stores, and it became possible to produce a self-financed, very low-budget movie that would actually make its way to the public. (The most horrifying prospect is going through the mill of making a feature film, only to see it never get professionally released.) Thanks to the major studios discovering this cash cow and saturating the market with "dog" movies and the public's increasing awareness that it was no longer worth taking a chance on a "B" film, there were already signs the tide was turning. But I figured this might be my last shot. I needed to act fast. After quitting the job, I only had half a year for preproduction; it was essential to begin filming in the summer, since I couldn't afford the weather to be among the many uncooperative factors. The going would be tough, since I had lost whatever contacts I had had in the film business and everything had to be prepared from scratch.

One thing there was definitely *no* time for was preparing the kind of script that would be appropriate for the trying times ahead. The only commercial screenplay I had was *Wonderguy*. But this project required a multitude of actors, many locations, and special effects. There was no way it could be made for a fraction of the 12-year-old, already-low budget that had originally been slated for it. But the major alterations that were called for would destroy whatever essence the script had had. Somehow, the film had to be shot the way it had been written.

Parts of the script needed to be tweaked. While my tastes hadn't radically changed through the years from *Take the Money and Run* to *Interiors*, my kinship with over-the-top zaniness was not what it used to be. (Besides, that void had well been filled with *Airplane*-inspired product.) A period of time was needed to refine the script and to make the situations a little more believable; more time was needed to prepare the storyboards; and a few months easily flew past.

One of the major requirements for filming to have a chance for completion (besides not paying anyone) was to get locations (and practically everything else) for free. In a hardened film town like New York City, this wasn't the easiest thing to do. Usually, less-spoiled business storefronts could be persuaded to exchange a few hours of filming for the screen credit. But there were two major locations where the owner would not benefit by such a deal: an interior office and the expansive Warlock's "Great Hall."

Here's a rare instances where being a cartoonist actually paid off: The company that put out a magazine I used to do cartoons for owed me $100 for two cartoons. I would never see the hundred, but I was granted (mainly because the boss was a nice man) two weekends of shooting in a mid-Manhattan office. The impossible suddenly became possible, and, once gracious friends permitted the usage of their huge Soho loft for the villain's quarters, I knew the film would be in business.

As a teen-ager, I had worked on a feature film as an unpaid production assistant where the producer had to chase away free labor. This was a solidly entrenched rule-of-thumb: Those hungry to break into the film business will gladly pay their dues in exchange for the experience and the credit. What a shock to discover attitudes had changed over the years — especially at my old haunting grounds, NYU. Most of the students seemed to expect the world on a platter. Perspiration rolled liberally, once the discovery was made: *big* trouble ahead in rounding up a capable, dependable crew. This meant, in addition to producing and directing, the only production assistant I could truly rely on was *me*.

Thankfully, there were life-savers; the make-up special-effects guys, Vincent Schicchi and Louie Zakarian, were a big find, taking care of the many demands of the script (including a full-fledged monster suit) for a pittance. The cinematographer, Tim Tyler, was a whiz kid with all sorts of home-built doohickeys that would substitute for cranes and dollies. His day job was working as a parking coordinator for the latest Bruce Willis action-thriller. One of the production vans from this movie would do double duty, carting around the equipment for *Wonderguy*.

Some of the actors in my film could not have been cast more perfectly. When I had spotted him in a couple of operas, the 6'6" Thomas Groves had blown me away with his booming voice and commanding presence. It was as if he had been born to play the role of The Warlock. The role of the film's heroine, surprisingly, was difficult to cast; there was no shortage of talented and attractive actresses to choose from, but none seemed to have the right quality until I chanced upon Ann Osmond in an Off-Off-Broadway play. By contrast, an easier part to cast was Wonderguy — when I offered it to myself, I accepted.

Well! If there's one thing I can't stand, it's an egomaniacal producer-director who takes on a lead role. Acting, however, was the last thing on my mind. Such a desperate production had many forces going against it, and I needed to make sure there would be one less reason for the endeavor to come crashing down. While the dark times were raining during the filming, some moments would positively glow. How touching to see the effect Wonderguy would have on kids. The reaction of most adult passersby who encountered Wonderguy in public locations was, unsurpisingly, "It's some jerk in a costume," and what a wonderful contrast to see the magic in the eyes of children. At the outset, I had gone out of my way to make sure Wonderguy would not be regarded as a kids' movie, and the script targeted adults as much as possible. It's pleasantly bewildering to see this effect on kids going strong, now that the film is completed. Children seem to be hypnotized by Wonderguy; I've had a good number of reports on how the movie hits home, and the young ones keep coming back for repeated viewings.

Encounters with the public weren't always favorable, though; I once had to leave a location dressed as Wonderguy, walking through a busy downtown street in Queens. Suddenly interrupted by the wail of a siren, I found myself being pulled over — always unnerving, but especially so when not in a car. It seemed natural to greet the officers with a cheery "Hello, fellow crime-fighters," but two alarmingly suspicious expressions suppressed the urge. One of New York's Finest appeared to be seriously considering tossing me and my tights in the clink, before learning the situation and becoming downright friendly as a result.

Even the big-budget movies, with bottomless barrels of bucks to absorb all sorts of filmmaking punishment, have their share of calamities. With so many elements hanging by mere threads, and so many disasters, it's a real miracle *Wonderguy* managed to reach completion. Three years in the making, two-thirds were spent in post-production. The two-minute title animated sequence alone took five months. I hadn't touched animation since working on Richard Williams' *Raggedy Ann & Andy* and I was looking forward to the bliss of working in solitude, without having to deal with scores of people. Little did I realize this bliss would be short-lived, as I whimperingly had to ink and paint 1000 cels (not dissimilar to the live-action stop-motion experience with which I also had to contend). Only my dad, Sururi Gumen, helped out, painting the backgrounds.

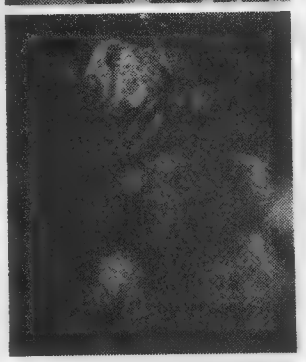
As a ghost artist on the comic strip *Kerry Drake* for nearly 30 years, my dad was never recognized in the comics industry. His greatest claim to fame in comic books was being at the helm of Charlton's *David Cassidy* series — not a fitting plateau for one of the "unsung masters of comic art," as Rick Marschall has proclaimed. He finally got some recognition in the advertising world, when he switched to storyboard work at the tail end of his career. I was very happy when he agreed to draw the graphic-novel adaptation of *Wonderguy* — what a gorgeous job and probably his last hurrah. Referring to this publication, ***Comics Buyer's Guide*** said, "Sururi Gumen's art was always excellent in *Kerry Drake*, and it is excellent here." Few other artists could have done such justice to the film.

Three years would shoot past before a distributor could be found, as the market for direct-to-video B-movies with no stars had become unbelievably depressed. And another year would pass before audiences would get a chance to see it, thanks to the wonders of business delays. *Wonderguy* is not an easy film to market, due to its hybrid nature as both a super-hero film and a comedy, as well as being a fantasy, a horror movie, an action-adventure, and a crime melodrama. This was a difficult tightrope, as it's rare for a film to mix different elements successfully. I hope a unique entity emerges for the audience and the film can practically claim a genre of its own.

There may never have been another movie quite like ***Wonderguy***, a fitting result for a film that has taken nearly a generation to bring to the screen.

"Some of the actors in my film could not have been cast more perfectly."

— Murad Gumen



Above, top to bottom: Lois played by Pilar Uribe, Wonderguy himself played by Gumen himself, and Dennis Kyriakos as the Demon.

Now Appearing

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible**. We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

October 11

Angel Medina (*Kiss: The Psycho Circus*), and **Scott Beaderstadt** (*Trollords*) at Keith's Komix, 528 S. Roselle Rd., Schaumburg, **Illinois** 60193. Call (847) 534-9436 for times.

Marc Ballard and **Brian Patterson** (*Battlecry*) at Comic City, 4110 Gallatin Rd., Nashville, **Tennessee** from 11 a.m. to 2 p.m.

Carlos Saldana (writer/artist of *Burrito — Jack of All Trades*), **Rafael Navarro** (artist of *Sonambulamo*), and **Leah Samonte** ("Lava" model) at Rookies & All Stars, 6358 Bellingham Ave., North Hollywood, **California** from 3 to 6 p.m.

Tom Lyle (*Punisher, Amazing Spider-Man*) and **David Rowe** (*The Maze Agency*) at Mountain Empire Comics, 509 State St., Bristol, **Virginia** 24201. Call (540) 466-6337 for times.

October 18

Jenni Gregory (writer/artist of *Dreamwalker*), **Andrew Ford** (writer of *Rib*), and **Randy Reynaldo** (writer/artist of *Rob Hanes Justice International* and *Adventure Strip Digest*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

Jill Thompson (*Scary Godmother*) and **Vlad Licina** (*Purgatori* CD) at Keith's Komix, 528 S. Roselle Rd., Schaumburg, **Illinois** 60193. Call (847) 534-9436 for times.

October 19

Jenni Gregory (writer/artist of *Dreamwalker*), **Andrew Ford** (writer of *Rib*), and **Randy Reynaldo** (writer/artist of *Rob Hanes Justice International* and *Adventure Strip Digest*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

CBG Profile: Hurricane Comics

by Joyce Greenholdt

Hurricane Publisher William O'Neill and Hurricane Co-Owner Jan S. Utstein first met at the San Diego Comic Book Expo, the trade show that precedes the yearly comics convention. That chance meeting led to both a business and personal partnership between the two. By the time this profile appears, Jan Utstein will be changing her name to Utstein-O'Neill.

At the time of their first meeting in July 1995, Utstein was working in the film industry on a large project that was "heavy on special effects, puppetry, and computer animation," she said. "We decided to produce a comic-book CD-ROM based on the story, before the film. I went to San Diego to educate myself on the comic-book industry.

"It was Day Two of the comics expo, and, with two hours left of the show, I had seen every booth. I started to head for the door, when something told me to check out the first row again, just in case I missed somebody who wasn't there yesterday. Now I realize how strange this was, but back then I turned around and revisited the first four booths. At the third booth, I met William. He stopped me to give me the *Chassis* spiel — this was before *Chassis* was released and he was there promoting the comic book. We talked about the party that night, I mentioned I'd be there, and left soon after.

"I went to the party and, after spending the day talking to more than a thousand people, did not recognize one face."

O'Neill said it was "just like a moment in a Hollywood movie," when he saw Utstein sitting alone at the party. "This was my chance. So I rudely ditched my friend and made a beeline to her."

A month later, the two were still keeping in touch — via long-distance phone lines, since O'Neill lived in New Jersey, and Utstein was in Los Angeles. "The phone calls quickly went from one a day to five or six," Utstein recalled. The two also travelled cross-country to visit each other. Utstein became the editor and letterer of *Chassis*, the creator-owned title that artist O'Neill co-created with writer Darryl Taylor, which was being published by Millennium Publishing.

Early 1996 was a time for further developments in both aspects of the couple's relationship. The two became engaged in May, and, that spring, O'Neill told Utstein about an idea he had for a new comic book and floated the idea of publishing it themselves.

"At first I thought the idea was crazy but I kept an open mind," Utstein said. "We had spent the year learning so much about the business through *Chassis*, but the idea of publishing on our own was intimidating, at best. So I told William we needed a writer. I had a friend who worked with me while I was still a film producer, a very gifted writer living a poor man's Fitzgerald-like existence in Corpus Christi, Texas. I said, 'Speak to him; if you two click and can pull off the script and art, we will do this.' Joshua Dysart and William clicked, so Hurricane Comics and *Violent Messiahs* were born."

Left to right: William O'Neill, Jan Utstein, and Joshua Dysart at Hurricane Comics' booth at this year's San Diego convention.

Dysart said, "When this series was nothing more than an idea, I was so nervous about its mainstream roots I tried to duck it. I left for Mexico — for three and a half months. When I came back, it was still there, waiting. So I moved to it."

"It's been a hell of a year," O'Neill added. "We toured the entire country and, in the middle of all that, we had to produce a comic book. We were checking the pages while a taxi was actually waiting outside so we could drop the pages off at Fed Ex for the printer. Then he zoomed us to the airport just in time, so we could begin a two-month convention and touring season. I don't know how David Mack does it; he's everywhere!"

Utstein said, "We had a great con season, this was the first entire season for Hurricane. We set certain goals for ourselves, not too high. Not only did we meet those goals but, I am pleased to report, we exceeded them. One of the best parts about doing a con season is the friendships you make. We came away with some very dear friends, mostly other independents: people like Alex Simmons of *Black Jack,* the ever-vivacious Amanda Conner, and the always-smiling Dawn Kesler of K&K Promotions."

Hurricane Comics' first comic book, *Violent Messiahs* #1, was released in July 1997, between the Chicago and San Diego conventions. The black-and-white series is set in a crowded, violent city where vigilantes proclaiming themselves saviors prey on criminals, and the task of the police department's Special Task Force — Violent Messiahs — is to hunt them down.

"Coordinating the staff of Hurricane is a challenge; we are a company that relies heavily on technology," Utstein said. "10 years ago, before fax machines, e-mail, and computers, we would not have been able to go into business. Federal Express is practically a partner. William and I live in Los Angeles; our writer on *Violent Messiahs*, Joshua Dysart, lives in Corpus Christi, Texas; *Chassis* writer Darryl Taylor lives in Florida; our inker, Troy Brian, hails from Philadelphia; and the closest member of our team, about an hour away in Long Beach, Calif., is Tom Luth, our colorist."

The San Diego convention afforded most of the Hurricane crew their first chance to meet as a group. "With the exclusion of Darryl, who just became a father, the rest of the Hurricane crew was present," Utstein said. "Although William and Joshua spent endless hours on the telephone working over the long-distance lines, they had never met. Texas to Los Angeles is quite a distance. I was worried that they might not get along and feared a very long week.

"But, after a week of male bonding, William, Josh, and Troy [Brian, inker on *Chassis* and *Violent Messiahs*] were the closest of friends, and I felt like a den mother. To my surprise, they all agreed to wear Hawaiian shirts, sit in beach chairs under our plastic palm trees, and hand out flyers. Their energy made the Hurricane booth one of the liveliest booths at the con."

The second issue of *Violent Messiahs* is scheduled for November release, and Hurricane Comics plans to bring *Chassis* in-house, as well. Utstein said, "We will finish up the current story arc with issue #3 this winter. Shortly after that, we will re-launch the title, with a new #1, a new story arc, and a new Adam Hughes cover. With Hurricane, *Chassis* will be an ongoing series."

Chassis is the story of a female driver of flying rocket race cars in a retro-1940s world in which World War II never took place. O'Neill added, "Now that the comic book is under our control, it will come out on a much more regular basis; this we guarantee. We will have the same creative team of Darryl, myself, Troy, and Tom, with Jan lettering and overseeing us all, as usual. *Chassis* will continue to be in full color."

Both O'Neill and Utstein expressed confidence in the comics market. "Maybe I'm being optimistic but I think the industry has crashed as far as it will," O'Neill said. "Now it's up to all of us to think of the big picture and work together to make things pop again."

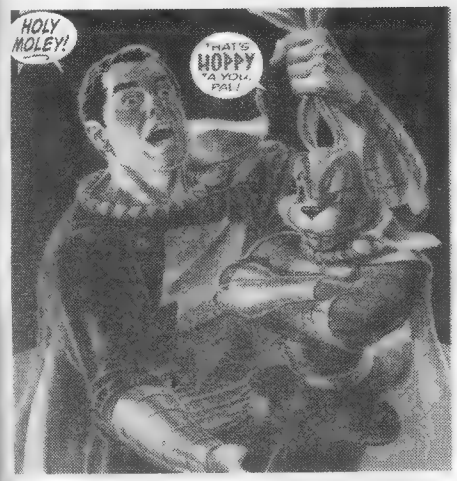
Utstein added, "I think that this is a fabulous time for the independents. The readers seem to want something new and different, and there are some excellent comics out there for them. The comic-book media, given the current flux in the market, is opening up more to the indies. As far as Hurricane's place in today's market goes, we are confident that we will make ourselves known. We pride ourselves in producing quality comics, with content we are proud of. Now our mission is to let the public know we are out there."

O'Neill continued, "If things go according to plan and we don't fall on our faces, we hope to expand in a year's time and add comics to the Hurricane line. We are considering several different concepts, including one written and drawn by our inker *extraordinaire*, Troy."

And in the short term, Utstein said, both the Hurricane co-owners were fully occupied with their imminent nuptials, which were held Sept. 27 in New York City. O'Neill said, "The relatives won, so we came to the East Coast, rather than all of them coming to the West. Bridgewaters is a very romantic place, overlooking the Brooklyn Bridge. The wedding is pretty traditional, with a few exceptions: Batman and Catwoman will be on top of the wedding cake."

Hurricane Comics
11054 Ventura Blvd.
Suite 117
Studio City, CA 91604

With one magic word — Shazam! The film and TV career of Captain Marvel



By John L. Lavernoich

Captain Marvel is currently enjoying a successful revival with DC's *Power of Shazam!* comic book — yet, despite his reputation as one of the comic-book industry's elder statesmen, he's had mixed success in that field — and in other media.

Captain Marvel and his alter ego, Billy Batson, first appeared in *Whiz Comics* #2 (1940), the creation of artist C.C. Beck and writer Bill Parker. As every comics fan knows, the orphaned Billy Batson became Captain Marvel by uttering "Shazam" — the name of the centuries-old wizard who gave Billy his powers. The letters in Shazam's name are also the first letters of the names of the ancient "gods" who supply Captain Marvel's powers: Solomon (wisdom), Hercules (strength), Atlas (stamina), Zeus (power), Achilles (courage), and Mercury (speed). Captain Marvel was an instant hit and became one of the first superheroes to make it to the silver screen. In 1941, movie audiences saw *The Adventures of Captain Marvel,* a 12-part movie serial, in which the World's Mightiest Mortal (Tom Tyler) battled The Golden Scorpion. Captain Marvel was one of the better-produced serials of the 1940s, because it was produced by Republic Pictures. Republic was tops when it came to movie serials. (Republic had been pegged to do the first Superman serial — but, when it demanded control over the plotting of the film, interest in the project died down — until Columbia got the rights in 1948.) Even today, the serial is regarded as one of the best of that era, and its special effects were superior to the subsequent Superman serials, especially the flying sequences.

That was the first time Captain Marvel was seen on the big screen — and the last, at least for 30 years. Despite Captain Marvel's success, little was done in the way of merchandising The Big Red Cheese and his cast of characters.

That may have been due in part to problems with another caped super-hero — Superman. The primary thing both heroes seemed to have in common were their powers. (Of course, Captain Marvel was immune to kryptonite, which could weaken Superman. On the other hand, a gag over Billy Batson's mouth would prevent him from saying "Shazam.")

But National/DC filed a lawsuit ordering Fawcett to stop publishing Captain Marvel's adventures on the grounds that Cap was a mere Superman imitation. As Dick Lupoff said in *All in Color for a Dime*, "Certainly the physical appearances of the two were much alike: tall, muscular men with dark hair wearing tight-fitting brightly colored costumes, blazoned with emblems upon the chest, and with a cape and boots. ... In both cases the hero possessed a mufti-clad alter ego employed in the news media. ... Even the arch-villains of the two strips were very much alike." In the end, Fawcett agreed to end Captain Marvel's career in an agreement with DC.

And that was the end of Captain Marvel's career — for the moment.

But by late 1972, Captain Marvel's career was revived — by the comic-book company that had put a temporary end to it almost 30 years earlier: DC. With Fawcett's blessing, *Shazam!* premiered in December 1972, with C.C. Beck providing the art for the first few issues. But why was the title called *Shazam!* instead of *Captain Marvel*?

Simple — because four years earlier, Marvel Comics had introduced its *own* Captain Marvel — a far cry from the original. Marvel's Marvel lasted for 14 years in his own title, until he died in *The Death of Captain Marvel*, a *1982* graphic novel by Jim Starlin. (A few years later, a black woman took on the role of Marvel's Captain Marvel.)

Shazam! had, by the way, been used in the interim between Fawcett's use and that of DC in two ways: The word was exclaimed frequently by Jim Nabors' Gomer Pyle character on both *The Andy Griffith Show* and its spin-off series *Gomer Pyle, U.S.M.C.* in the 1960s; and The Academy of Comic Book Arts had named its awards the Shazams in the early 1970s.

In fall 1974, a year after ABC brought *Super Friends* to TV, CBS decided to introduce Captain Marvel to a new generation of viewers and commissioned Filmation to do a *Shazam!* series for its Saturday-morning line-up. Filmation, of course, animated Superman, Batman, and their DC colleagues in the late '60s. Unlike the Superman and Batman series that Filmation produced, *Shazam!* was a live-action series.

And, like *The Adventures of Superman* TV series in the 1950s, the *Shazam!* series took a far different path than the comic books. For one thing, there was no Thaddeus Bodog Sivana — or even Captain Marvel Jr. or Mary Marvel. During its three seasons on CBS, Billy Batson (Michael Gray) and his mentor (Les Tremayne) traveled across the country lending a helping hand to various people — with a little help from Captain Marvel (Jackson Bostwick, then John Davey). In some of the later episodes, Captain Marvel teamed with Isis (JoAnn Cameron), who not only had her TV series, but also had a short-lived comic book published by DC in 1976-77.

In 1978, *Shazam!* ceased publication, a year after the TV series was canceled, and

the character moved on to *World's Finest* from 1978 to 1982. During that time, Captain Marvel appeared with Batman and other DC heroes in the two-part special *Legends of the Super-Heroes* on NBC in 1979 — which also saw the first TV appearance of Dr. Sivana (played by Howard Morris).

Two years later, in autumn 1981, Captain Marvel returned to TV — this time in animated form — as part of NBC's *Kid Super Power Hour.* This time, the *Shazam!* cartoons (courtesy of Filmation) were more faithful to the then-current conception of the character, with the entire Marvel Family, Dr. Sivana, Mr. Mind, and Tawny Tiger along for the ride. The series also featured both live-action and animated segments starring the students of Hero High, a high school for young super-heroes. However, the series only lasted one season, although some of the *Shazam!* cartoons were later released on video.

Fans who want to see Captain Marvel done in the spirit of the original can pick up *The Adventures of Captain Marvel* on home video and see why critics call it one of the best movie serials of all time.

And who knows? Maybe someday Captain Marvel will return to the silver screen in a film that will do his fans proud.

Wolff & Byrd, Counselors of the Macabre — By Batton Lash

THE VAMPIRE SAGA CONTINUES AFTER A HARROWING CHASE ON AN L.A. FREEWAY . . . NOW THIS SPECIAL BULLETIN--
THE POLICE HAVE FOLLOWED THE SUSPECT, "COUNT" LEACH, TO A CEMETERY-- MOST LIKELY WHERE HE SLEEPS DURING THE DAY! LEACH HAD FLED FROM THE RESTAURANT WHERE HIS DINNER COMPANION WAS FOUND DRAINED OF BLOOD!
WE SWITCH NOW TO THE SITE . . . LEACH HAS NOT GOTTEN OUT OF THE CAR. POLICE ARE PROCEEDING WITH CAUTION, SINCE THE SUSPECT IS ARMED TO THE TEETH-- ER, MAKE THAT ARMED WITH TEETH. WE'VE JUST RECEIVED WORD THAT LEACH HAS BEEN JOINED BY HIS ATTORNEYS . . .
SPECIAL REPORT
LIVE
MY PARTNER'S IN THE CAR WITH LEACH. BEFORE YOU DO ANYTHING, LET HER TALK HIM INTO SURRENDERING PEACEFULLY . . .
I DONT LIKE IT, BUT ALL RIGHT. I WARN YOU, THOUGH- LEACH MAKES ONE FALSE MOVE, WE'RE GOING IN WITH THE GARLIC!
LOOK COUNT, I BELIEVE YOU DIDN'T DO IT. BUT THE FIRST STEP IN CLEARING YOUR NAME IS COOPERATING WITH THE POLICE. BYRD AND I WILL SEE THAT YOUR RIGHTS ARENT VIOLATED.
HOW DID THIS HAPPEN TO ME, MS. WOLFF? I WAS THE TOAST OF THE TOWN-- NOW PEOPLE ARE SCARED . . .
. . . THAT THEY'LL MISS OUT ON SEEING ME IMPALED!
LOOKIT! TV!
WHEN ARE THE COPS GONNA STAKE 'EM?
MAYBE THEY'LL CUT HIS HEAD OFF, TOO!
I HAD TO GET MY KIDS OUT OF BED TO SEE THIS!
IF HE WAITS UNTIL THE SUN COMES UP, WE CAN SEE HIM TURN TO DUST!
I BROUGHT A CRUCIFIX JUST IN CASE
T-SHIRTS! GETCHA T-SHIRTS!
NEXT: VIGIL IN THE CEMETERY, AS THE PLOT THICKENS
© 1994 BATTON LASH

Market Guide

By Scott Green

Autograph auctions can hold treasures for comics fans

It might seem unlikely to some, but autograph auctions can offer surprising finds for comic-book and comic-strip collectors.

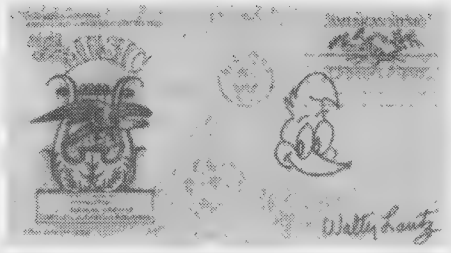
R & R Enterprises in Bedford, N.H. has monthly mail and phone auctions, and the company said there are always at least 20 lots that would be of direct interest to the serious collector. The company listed some of the lots that were sold at its July 23rd auction. (Prices include a 15% buyer's premium.)

A limited-edition animation "cel" depicting Michael Jordan playing golf with numerous Looney Tunes characters went for $1236.25. A matted and framed limited-edition 16x12˝ animation "cel" depicting Muhammad Ali in the ring with several Warner Bros. cartoon characters and autographed by Ali, went for $899.30. A Donald Duck poster in Fine condition and signed by Carl Barks went for $158.70. An invitation card to Barks' 95th birthday party of featuring his and Donald Duck's images and signed by Barks went for $82.80, and a limited-edition *Barks Treasury* (1997) autographed by him went for $234.70.

This Warner Bros. "cel" signed by Muhammad Ali drew nearly $900.

An 8˝ Snow White doll autographed by Adriana Caselotti who was the voice of Snow White in the film went for $170.20. Ten original signed comic strips from the early '70s (*Beetle Bailey, Laverne and Shirley, Tiger, Hi and Lois, Sherman's Lagoon, The Smiths, Zippy,* and *Alley Oop*) went for a total of $575. Two original *Wash Tubbs* daily strips from 1941 and autographed by Roy Crane went for $170.20. An original hand-painted cel of Dennis the Menace autographed by Jay North went for $95.45.

A First Day Cover honoring the world of music with a pencil sketch of Bugs Bunny by Friz Freleng and an ink sketch of Woody Woodpecker by Walter Lantz and autographed by each artist went for $231.15. A white 6x7˝ card bearing four ink sketches by Johnny Hart, Charles Schulz, Walter Lantz, and Tom Wilson went for $460.



This First Day Cover is enhanced by original sketches of Woody and Bugs (faint, in middle) by Walter Lantz and Friz Freleng.

A copy of *Flash Annual* #8 and a pencil sketch of The Flash, both autographed by Dave Brewer, went for $63.25. An ink sketch of Reggie on a Rawlings baseball signed by Sam Goldberg went for $170.20. Another Rawlings baseball signed by Goldberg (this time with Jughead's image) went for $227.70. An original signed and inscribed 1940 ink panel of *They'll Do It Every Time* by Jimmy Hatlo went for $86.25.

A poster of the Looney Tunes cast signed by Chuck Jones sold for $139.15. A 1970 daily *Pogo* strip signed by Walt Kelly went for $451.95. An autographed copy of *The Walter Lantz Story* (1985) that has an ink sketch of Woody Woodpecker above Lantz's autograph on the end page went for $103.50. An original signed and inscribed felt-tip sketch of Snoopy on a white 5x8˝ card went for $285.20. An original *Doonesbury* daily strip signed by Garry Trudeau went for $54.25, and a 1944 *Esquire* Varga calendar went for $250.70.

With the exception of the two *Wash Tubbs* strips, all the newspaper strips were original work done on heavy card stock.

R & R Enterprises can be reached at 3 Chestnut Dr., Bedford, NH 03110, or by calling (800) 937-3880 or (603) 471-0808. R & R's fax number is (603) 471-2844. Contact by mail or fax is recommended, because the phone lines are often tied up with the process of auction bidding.

Adriana Caselotti, the voice of Disney's Snow White, signed the skirt of this doll, which sold, along with its shadowbox container, for $170.20.

CBG Profile: Custom Comics of America

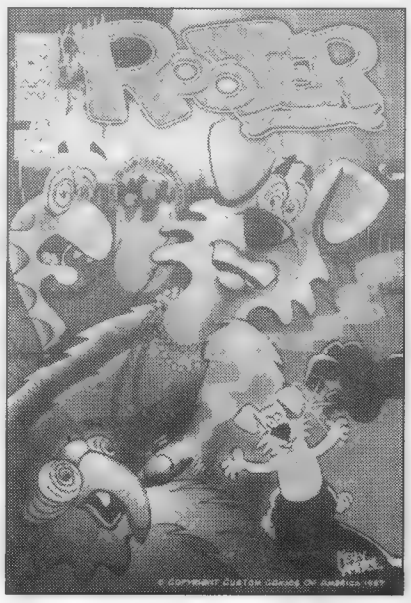
By Joyce Greenholdt

For many years, Powell and Partners Advertising had created super-hero characters, comic books, and humorous promotions for corporate clients' employee awareness programs. Based on the success of these programs, Custom Comics of America (CCA) was incorporated in February 1994 as a division of Powell and Partners to develop cartoon and comics products for younger readers as well as adults.

John A. Powell III, owner and president of Powell and Partners since 1979, is also the president of CCA and acts as its publisher and editor.

Powell and Partners Senior Art Director and Computer Designer James Zeman was appointed CCA vice president production. His 30-year background in graphic design and art direction includes work on developing graphics at Walt Disney World and other theme parks.

CCA Vice President Cartooning Kelly Campbell has a degree in photography and spent many years as a newspaper photographer before moving on to work in a large showroom photo studio. He shifted careers when he became interested in working with mainframe computer systems. Throughout these changes, Campbell remained active in cartooning,



producing editorial cartoons for several tabloids as well as freelancing as a commercial artist. This led to his meeting Powell and Zeman eight years ago, through Powell and Partners' cartoon-based projects.

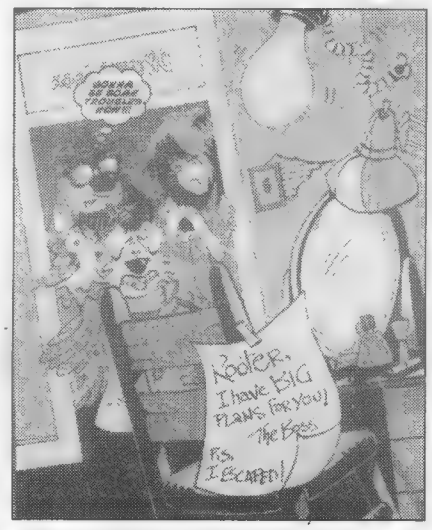
After its establishment, CCA created two series concepts in 1995 to develop for an all-ages market: *Rooter* and *RaceWarrior*. Powell's view was that younger readers were an often overlooked market in comics.

Powell said, "For the past five or six years, publishers have tried to make up for the loss of their big investor sales by promoting copycat super-heroes, weak storylines, graphic gore and violence, and overdrawn 'Bad Girl' comics. Unfortunately, the industry's short-term visions may have been a primary reason for a lost generation of comic-book readers. With the average demographic for the industry being a 27-year-old white male, the question has to be where are the boys and girls who will carry this industry into the 21st century? What does the industry have to do to entice parents into thinking it's OK for their children to read comic books?"

Rooter is an anthropomorphic comic book inspired by Campbell's real-life dog Rooter. The series is set in Memphis, Tenn., and pits Rooter and his friends, including Otis the dancing boa constrictor, Zygo the parrot, and The Ghan Girls (a trio of afghan hounds), against The Boss, the baddest of Southern bad guys, and his yes-man and main henchman Big Bad Beaver.

The first five issues of *Rooter* released in its first year, with a sixth scheduled for October release and an annual due in December. The black-and-white series is now on a bimonthly publishing schedule.

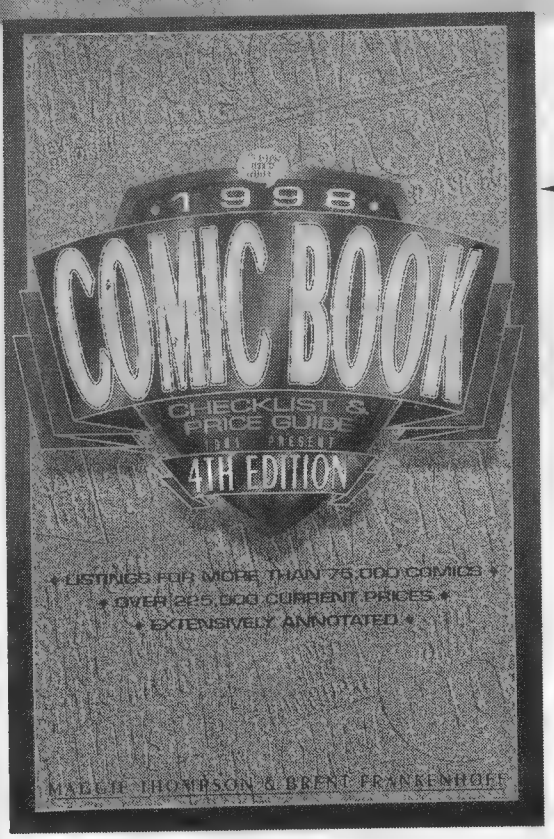
RaceWarrior, which has a premise based on stock-car racing in the year 2010, is still in the development stage. According to Powell, CCA is currently negotiating with a prospective artist, and the company hopes to launch *RaceWarrior* in 1998.



In addition, Powell said, CCA is in the process of developing a small-publisher cooperative and is creating guidelines for the cooperative structure. Powell said he hopes everything will be in place by mid-1998.

Custom Comics of America
1923-B South Blvd.
Charlotte, NC 28203

MORE Comics!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Cartoons with a life of their own

By Maggie Thompson

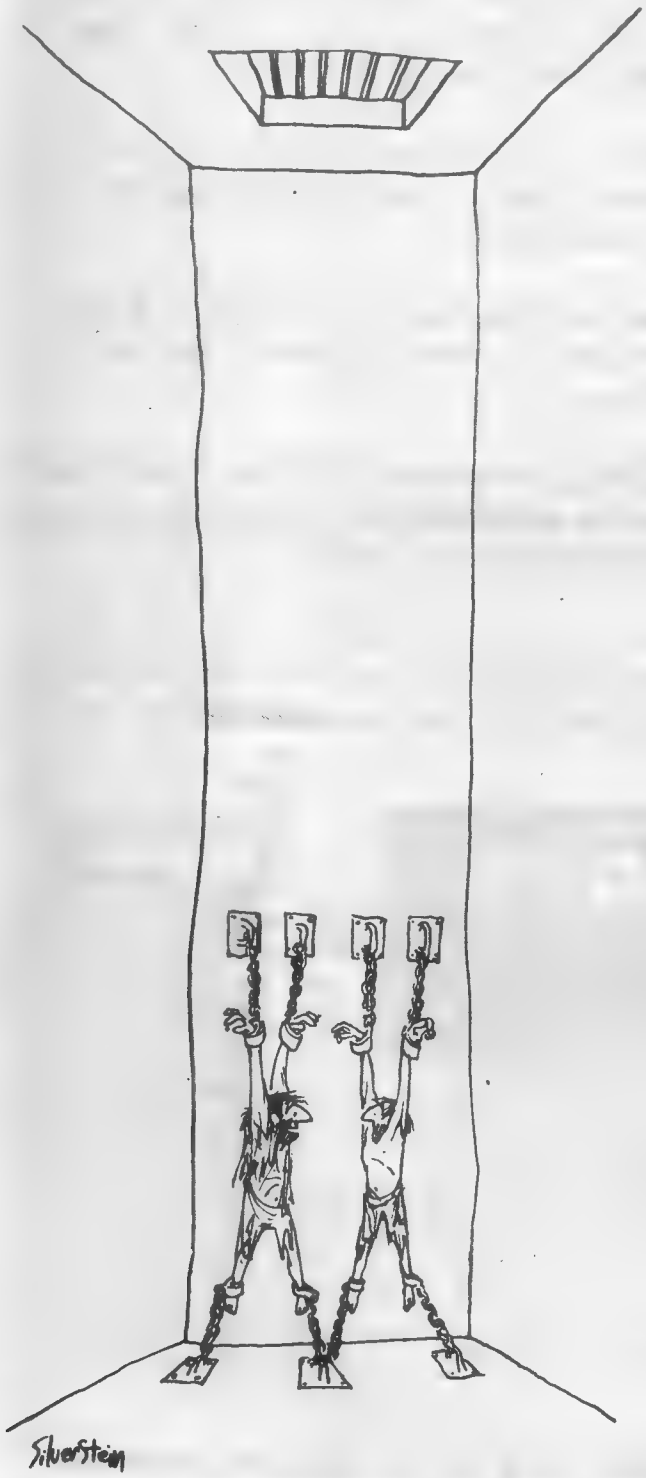
Comics have sometimes struck such a response in their readers that they become a part of the language — or an automatic response to a situation. These eight panels are at the same time world-famous and unknown. When the Arno cartoon is shown to someone today, the response is likely to be, "I've heard the saying but I never knew there was a *cartoon*!" The Hill panel has been reported as factual anecdote for such women of girth as opera star Ernestine Schumann-Heink. The Price has been used by countless editorial cartoonists, each with his or her own caption for the rampant ivy (inflation, taxation, corruption — the possibilities are endless). Both the Rose and the Du Maurier have led to short-cut expressions which convey the whole message quickly. "It's just the curate's egg," or "I say it's spinach," call the cartoon to mind to those who know it — but fewer and fewer today have seen either. World War I sparked the concept of the "better 'ole," and the "nice cool sewer" and "plan" have put many a grim day in perspective.

Center right: Cartoon by Art Young (1936) *The Best of Art Young* © 1936, 1964 Vanguard Press, Inc.
Below: Cartoon by Shel Silverstein © 1960 Shel Silverstein

CARRIER: "Try zideways, Mrs. Jones, try zideways!"
MRS. JONES: "Lar' bless 'ee, John, I ain't got no zideways!"

"By gorry, I'm tired."
"There you go! You're tired! Here I be a'standin' over a hot stove all day, an' you're workin' in a nice cool sewer!"

Top: Cartoon by L. Raven Hill (1900) From *Punch*?
Bottom: Cartoon by George Price © 1939 The New Yorker Magazine, Inc.



"Now, here's my plan . . ."

"Watch out, Fred! Here it comes again!"

"Well, if you knows of a better 'ole, go to it."

Above: Cartoon by Bruce Bairnsfather (1915) *Fragments from France* © 1918 Printed by G.P. Putnam's Sons
Below: Cartoon by George Du Maurier (1895) from *Punch*?

TRUE HUMILITY

Right Reverend Host: "I'm afraid you've got a bad egg, Mr. Jones!"
The Curate: "Oh no, My Lord, I assure you! Parts of it are excellent!"

"It's broccoli, dear."
"I say it's spinach, and I say the hell with it."

Above: Cartoon by Carl Rose © 1928 The New Yorker Magazine, Inc.
Below: Cartoon by Peter Arno © 1941 The New Yorker Magazine, Inc.

"Well, back to the old drawing board."

EVENTS
From Page 108

201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

Dec 28 IN, Merrillville. " Joe's Comic Book & Sports Cards Show" , American Legion Post #430. 7430 Broadway, 1 mi. N. of US Rt. 30, SH: 9:30am-2:30pm, T: 25-8', F: $15., A: $1. Grand Slam Promos., Joe Jurek, Jr., PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs).

IOWA

Nov 22-23 IA, Davenport. Collectors Paradise Super Show, Fairgrounds. 2815 W. Locost, 3 mi. of 280, SH: 10am-4pm, T: 80-8', F: $50. for 1st, $40. ea. add'l., A: $1. Vince Jones, PO Box 172, Davenport, IA 52806. PH: 800-409-7375.

Nov 28-30 IA, Oskaloosa. Comic Book, Sports Card & Toy Show, Penn Centre Mall. Hwy. 92 W., SH: mall hrs., T: 45-8'. Stacey Craig, 116 4th Ave. E., Oskaloosa, IA 52577. PH: 515-673-4087.

Dec 13-14 IA, Davenport. Collectors Paradise Super Show, Fairgrounds. 2815 W. Locost, 3 mi. of 280, SH: 10am-4pm, T: 80-8', F: $50. for 1st, $40. ea. add'l., A: $1. Vince Jones, PO Box 172, Davenport, IA 52806. PH: 800-409-7375.

Dec 20-21 IA, Oskaloosa. Comic Book, Sports Card & Toy Show, Penn Centre Mall. Hwy. 92 W., SH: mall hrs., T: 45-8'. Stacey Craig, 116 4th Ave. E., Oskaloosa, IA 52577. PH: 515-673-4087.

KANSAS

Oct 18-19 KS, Kansas City. Comic Con, Reardon Civic Ctr. 500 Minnesota Ave., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 110, F: $125., A: Sat. $5., Sun. $4. Mike Wileman, 8700 W. 121st Terr., Overland Park, KS 66213. PH: 913-451-4805

Oct 24-26 KS, Topeka. 3rd Annual Fall Show, Westridge Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: $100. for 1, $180. for 2, A: free. Tim Belk, 103 Patterson, Joplin, MO 64801. PH: 417-781-4422.

Nov 7-9 KS, Dodge City. 3rd Annual Winter Show, Village Square Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, F: $75. for 1, $130. for 2, A: free. Tim Belk, 2811 Joplin, Joplin, MO 64804. PH: 417-781-4422.

Nov 8-9 KS, Pittsburg Collectors Show, Meadowbrook Mall. SH: Sat. 10am-9pm, Sun 10am-5pm, T: 8', F: $55., in advance $50., A: free. Dave. PH: 316-232-2244.

KENTUCKY

Oct 18-19 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Oxmoor Ctr. I-264 at Shelbyville Rd., SH: mall hrs., T: 70-8', F: $80. for 1, $155. for 2, $225. for 3, A: free. Front Row Promos., Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

Nov 2 KY, Bowling Green. Great Comic Book Show, Greenwood Executive Inn. Exit 22, I-65, SH: 9am-4pm, T: 30, A: $1. Comic City, PH: 615-262-0908.

Nov 9 KY, Hazard. Comic Book, Toys & Sports Card Show, Nat'l. Guard Armory. SH: 9am-5pm, T: 40-8', F: $35., A: $1. The Ball Park, Ron or Jim Sergent, PO Box 197, Mayking, KY 41837. PH: 606-633-7837 or 633-1556.

LOUISIANA

Oct 19 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5:30pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-775-7469.

Nov 9 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846.

Dec 7 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-923-2349 or 775-9846.

MARYLAND

Oct 18 MD, Silver Spring. Collectibles Show, Armory Place. I-495 to Exit 31B Georgia Ave. S. L. 1 blk. at Wayne Ave., just after Colesville Rd. Rt. 29, SH: 10am-4pm, T: 80-6', F: $65., A: $2. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Oct 19 MD, Laurel. Comic Book, Non-Sports Cards & Action Figure Convention, Best Western-Maryland Inn. 15101 Sweitzer Ln. (Exit 33B off I-95 on Rt. 198 btw. I-95 & Rt. 29), SH: 11am-4pm, T: 30, F: $50., A: $2., under 7 free. Fred Edeson, PH: 410-730-8093.

Oct 26 MD, Glen Burnie. Comic Book & Non-Sports Card Convention, Holiday Inn North. 6323 Richie Hwy. 695 Exit 3A, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 16 MD, Baltimore. Comic Book & Non-Sports Card Convention, Days Hotel. I-83, Exit 17, Timonium, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 23 MD, College Park. Comic Book, Non-Sports Card, Comic Related Toys & Collectibles Con, American Legion Hall. 9218 Baltimore Blvd. (Rt. 1), Washington DC Area, SH: 10am-4pm, T: 8', F: $55. for 1, $45. ea. add'l, A: $2.50. Comicweb Prods., PO Box 3416, Silver Spring, MD 20918. PH: 301-681-8573.

Nov 30 MD, Towson. Comic Book & BB Card Collector Show, Holiday Inn.I-695, Exit 29, Cromwell Bridge Rd., SH: 10am-4pm, T: 32-6', F: $35., A: $1. Jay's Promotions, Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

Dec 5-7 MD, Cockeysville. Comic Book & BB Card Show, Hunt Valley Mall. Exit 20A off I-495, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 55-8', F: $110., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21256. PH: 410-529-1624.

Dec 21 MD, Baltimore. Comic Book & Non-Sports Card Convention, Days Hotel. I-83, Exit 17, Timonium, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 28 MD, Towson. Comic Book & BB Card Collector Show, Holiday Inn.I-695, Exit 29, Cromwell Bridge Rd., SH: 10am-4pm, T: 32-6', F: $35., A: $1. Jay's Promotions, Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

Dec 28 MD, Silver Springs. Comic Book & Non-Sports Card Show, Armory Place. 925 Wayne Ave., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MASSACHUSETTS

Oct 19 MA, Boston. Comic Book Spectacular 6th Anniversary Show, Radisson Hotel. Formerly Howard Johnson 57th, 200 Stuart St., SH: 9am-6pm, T: 130-6' & 8', F: $85., A: $4. Primate Promos., PH: 978-388-6576.

Oct 24-26 MA, Worcester. Comic Books, Sports Cards & Memorabilia Show, Common Outlets Mall. 100 Front St., Exit 16 off I-290, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8', F: $180., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

Nov 2 MA, Dedham. Great Boston Fall Antique & Collectible Toy Show, Holiday Inn. Jct. Rt. 1 S. & 128-95, use Exit 15A, SH: 9:30am-3pm, A: $4.50 ($3.50 after noon), 12 & under free with adult. Mrs. Devlin, PH: 508-379-9733.

Nov 16 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectibles Show, K of C Hall. 305 Highland St., Rt. 95 take Exit 3 or 3B to Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 11 Elm St., Hopkinton, MA 01748. PH: 508-435-7831.

Nov 22-23 MA, Boston. 11th Annual Northeast Collectibles Extravaganza, Bayside Expo Ctr. Rt. 93, Exit 15 near JFK Library, SH: 10am-5pm, T: 500, A: $8. Show Promotion, Inc., PH: 800-759-SHOW.

Dec 21 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectibles Show, K of C Hall. 305 Highland St., Rt. 95 take Exit 3 or 3B to Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 11 Elm St., Hopkinton, MA 01748. PH: 508-435-7831.

MICHIGAN

Oct 25 MI, Grand Rapids. West Michi-Con, Crowne Plaza Hotel. 5700 28th St. SE, SH: 9am-4pm, T: 50-8', F: $60., A: $2. Lange's Sports Connection, PH: 616-784-5540.

Oct 26 MI, Clawson. Encore-Con Comic Book Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 2 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Rick Doud, PH: 517-684-2684 or 752-5622.

Nov 7-9 MI, Roseville. Comic Book, Sports Card & Coll. Show, Roseville Towne Center. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 60-8', F: $40. Rick Behar, 3990 W. 12 Mile Rd., Berkley, MI 48072. PH: 248-557-1529.

Nov 8 MI, Ann Arbor. Spartan Comic Book & Toy Show, Elks Lodge #325. 325 W. Eisenhower Blvd. off of State St. by Briarwood Mall, SH: 10am-4pm, T: 42-8', F: $40. in advance, $45. at the show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 248-426-8059.

Nov 8 MI, Monroe. Comic Book, Sports Card & Toy Collectibles Show & Silent AUCTION. Jefferson H.S. 5707 Williams Rd., SH: 10am-4pm, F: $15., A: $1. PH: 313-289-3531.

Nov 9 MI, Lansing. Sparta Comic Book & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A, SH: 10am-4pm, T: 70-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 16 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 65-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 21-23 MI, Roseville. Comic Book, Sports Card & Coll. Show, Roseville Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 60-8', F: $40. Rick Behar, 3990 W. 12 Mile Rd., Berkley, MI 48072. PH: 248-557-1529.

Nov 22 MI, Redford. Comic Fest & Toy Show, VFW. 27345 Schoolcraft at I-96 & Inkster, SH: 10am-3pm, A: $2. Flying Saucer Prods., PO Box 441, Flat Rock, MI 48134. PH: 888-303-8900.

Nov 30 MI, Roseville. Comic Book Show, VFW. 25671 Gratiot btw. 10 & 11 Mile, SH: 9am-3pm, A: $3. Classic Productions, PO Box 472, Fraser, MI 48026. PH: 810-792-9461, 775-3289 or 939-4205.

Dec 7 MI, Clawson. Encore-Con Comic Book Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Dec 7 MI, Saginaw. Comic Book, Sports Card & Memorabilia Show, St. Vincent Home-Boysville. 925 N. River, SH: 9:30am-4:30pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Rick Doud, PH: 517-684-2684 or 752-5622.

Dec 28 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 65-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Nov 2 MN, St. Paul. Nostalgia Comic Book & Collectibles Show, Sheraton Inn Midway. 400 N. Hamline Ave. (I-94 & Hamline), SH: 10am-4pm, F: $50., $75. day of show, A: $3. PH: 612-822-2806.

Dec 6-7 MN, Duluth. Comic Book & Sport Card Show #21, Entertainment Conv. Ctr. 350 Harbor Dr., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 45, F: $70. for 1, $50. for ea. add'l. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

Dec 7 MN, Bloomington. Nostalgia Comic Book & Collectibles Show, Marriott Airport Mall of America. 2020 E. 79th St., SH: 10am-4pm, F: $50., $75. day of show, A: $3. PH: 612-822-2806.

MISSOURI

Oct 19 MO, St. Louis. Spector Comic Book Show, Kolping House. 4035 Keokuk St., SH: 11am-3:30pm, T: 70, F: $25., A: $1.50. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

Nov 9 MO, St. Louis. Spector Comic Book Show, Kolping House. 4035 Keokuk St., SH: 11am-3:30pm, T: 70, F: $25., A: $1.50. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

Nov 14-16 MO, Osage Beach. Free Mall Show, Stone Crest Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, F: $60., A: free. Tim Belk. 2811 Joplin, Joplin, MO 64804. PH: 417-781-4422.

Nov 30 MO, St. Louis. Spector Comic Book Show, Kolping House. 4035 Keokuk St., SH: 11am-3:30pm, T: 70, F: $25., A: $1.50. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Oct 18-19 NJ, Atlantic City. Holiday Fair, Convention Ctr. Bacharach Blvd., SH: Sat. 10am-9pm, Sun. 10am-5pm, T: 1,200, A: Sat. $17., Sun. $10. Brimfield Associates, Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Oct 18 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

Oct 18-19 NJ, South Plainfield. Comic Book, Toy & Collectibles Show, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 100-8', F: $75., A: free. Tony " TJ" Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Oct 18-19 NJ, Ledgewood. All Comic Book & Sports Card Show, Mall. Rt. 10 E., SH: Sat. 9am-9pm, Sun. 10am-5pm, T: 50-8',-F: $100., A: free. Stan Stronski, PO Box 435, Ledgewood, NJ 07852. PH: 973-584-0609 or 584-2280.

Oct 19 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Oct 22 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Oct 23 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Oct 26 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Oct 26 NJ, Kenilworth. Schenker Showcase Autograph Show, Kenilworth Inn. Kenilworth Blvd. S. 31st St., GSP Exit 138, SH: 9:30am-3:30pm, T: 60-8', F: $55., A: $3., $1. under 12. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Oct 26 NJ, Bordentown. Comic Book, Non-Sports & Sports Card Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Nov 1 NJ, North Branch. Comic Book, Sports Card & Collectible Show, Fire House. Rt. 28, 1.5 mi. W. of Rt. 22 (next to Raritan Valley College), SH: 10am-4pm, T: 30-35 8', F: $40. for 1, $25. ea. add'l., A: $1., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Nov 2 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23N at Rt. 202, SH: 9am-4pm, T: 110-6', F: $20., A: free. Phil DeMario, 137 Silleck St., Clifton, NJ 07013. PH: 201-742-2647 or 694-9773 day of show.

Nov 2 NJ, Hazlet. Collectors Showcase, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 35-8', F: $50., A: $2. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Nov 9 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., 1 blk. W. of Midland Ave., off Market St., SH: 9:30am-3:30pm, T: 50-6', F: $25. for 1, $45. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Nov 9 NJ, Bordentown. Comic Book Marketplace, Days Inn. On Rt. 206 North off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $45., A: $3. Mid Jersey Conventions, John Belskis, 72 Hanover St., Pemberton, NJ 08068. PH: 609-894-0586.

Nov 15-16 NJ, S. Plainfield. World of Comics & Cards Conventions, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85-8', F: Sat. $100., Sun. $65. for 1 day, $150. for 2 days, A: free. Anthony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Nov 16 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Nov 16 NJ, Hazlet. Comic Book, Lineups, Action Figures, Toys & Collectibles Show, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 55-8'. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Nov 16 NJ, Eatontown. Comic Book, Sports Card & Toy Show, Sheraton. Rt. 35 N. at Industrial Way, just S. of Monmouth Mall, SH: 10am-4pm, T: 6' & 8', F: $40.-$50. for 1, $30.-$40. ea. add'l., A: $1.50, under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Nov 28 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Nov 22 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

Nov 23 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Nov 26 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Nov 28-29 NJ, E. Brunswick. Thanksgiving Weekend Comic Book, Card & Toy Show, Ramada Inn. Rt. 18 S. at NJ Tpke. Exit 9, SH: Fri. 10am-5pm, Sat. 10am-4pm, T: 55-60 6' & 8', F: $40.-$50. for 1, $70.-$90. for 2 days, A: $2., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Nov 29 NJ, Raritan. Comic Book & Sports Card Show, St. Ann's School. 45 Anderson St., SH: 10am-4pm, T: 50-8', F: $25., A: $1. Fred Torlish, 27 W. Somerset St., Raritan, NJ 08869. PH: 908-253-9616.

Nov 30 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 6-7 NJ, Ocean. Collectors Showcase Toys, Comic Book, Cards, Autograph & Collectibles Show, Seaview Square Mall. Rts. 66 & 35, Pky. Exit 102 S. or 100A N. to Rt. 66, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 65-8'. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23N at Rt. 202, SH: 9am-4pm, T: 110-6', F: $20., A: free. Phil DeMario, 137 Silleck St., Clifton, NJ 07013. PH: 201-742-2647 or 694-9773 day of show.

Dec 7 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 13 NJ, Kenilworth. Schenker Showcase Autograph Show, Kenilworth Inn. Kenilworth Blvd. S. 31st St., GSP Exit 138, SH: 9:30am-3:30pm, T: 60-6', F: $55., A: $3., $1. under 12. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 13 NJ, Carteret. World of Comic Book & Card Conventions, St. Demetrius Community Ctr. 691 Roosevelt Ave. (Exit 12 NJ Tpke.), SH: 10am-5pm, T: 65, F: $45., A: 75¢. Tony 'TJ' Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Dec 13 NJ, North Branch. Comic Book, Sports Card & Collectible Show, Fire House. Rt. 28, 1.5 mi. W. of Rt. 22 (next to Raritan Valley College), SH: 10am-4pm, T: 30-35 8', F: $40. for 1, $25. ea. add'l., A: $1., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 732-583-7915.

Dec 14 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., 1 blk. W. of Midland Ave., off Market St., SH: 9:30am-3:30pm, T: 50-6', F: $25. for 1, $45. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Dec 14 NJ, Hazlet. Collectors Showcase, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 35-8', F: $50., A: $2. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Dec 17 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Dec 18 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Dec 21 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Dec 27 NJ, Somerset. Comic Book Marketplace, Quality Inn. On Easton Ave., at Exit 6, Rt. 287, SH: 10am-4pm, T: 30-6', F: $75., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH/FAX: 908-828-5955.

Dec 28 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Dec 28 NJ, Bordentown. Comic Book Marketplace, Days Inn. On Rt. 206 North off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $45., A: $3. Mid Jersey Conventions, John Belskis, 72 Hanover St., Pemberton, NJ 08068. PH: 609-894-0586.

NEW MEXICO

Nov 9 NM, Albuquerque. Comic Wave '97, Crowne Plaza Pyramid. SH: 11am-6pm, A: $8. pre sale, $8.50. at the door. PH: 505-897-6599.

NEW YORK

Oct 15 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Oct 17 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Oct 18 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 27B, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10304. PH: 718-351-8056.

Oct 18-19 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Oct 18 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Oct 19 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

Oct 19 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Oct 22 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Oct 24 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Oct 25-26 NY, Poughkeepsie. Comic Book & Sports Card Show, Galleria. Rt. 9, SH: mall hrs., T: 48-8', F: $120. for 1, $230. for 2, A: free. Marty Leibowitz, 7 Jonathan Ln., Poughkeepsie, NY 12603. PH: 914-473-7165 eves.

Oct 25 NY, Amityville. Comic Book, Sports Card & Collectible Show, VFW Hall. 300 Broadway, Rt. 110, SH: 10am-4pm, T: 16-8', F: $35., A: free. Carol Fabianski, 28 Lake Dr., Copiague, NY 11726. PH: 516-598-4801.

Oct 25 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. " Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

Oct 26 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

Oct 26 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Carnana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Oct 26 NY, Massapequa. Comic Book, Sports Cards, Action Figures & Collectibles Show, Elks Lodge. 2162 Veterans Blvd., SH: 9:30am-3pm, T: 50, A: $1. Paul DeCarlo, PH: 516-289-7398.

Oct 26 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Oct 29 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 1-2 NY, Middletown. Comic Book & Sports Card Show, Galleria at Crystal Run. Exit 120, Rt. 17, SH: mall hrs., T: 48-8', F: $120. for 1, $230. for 2, A: free. Marty Leibowitz, 7 Jonathan Ln., Poughkeepsie, NY 12603. PH: 914-473-7165 eves.

Nov 1 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Nov 2 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Nov 2 NY, Syracuse. Collectorsfest 17 Show, State Fairgrounds. State Fair Blvd., Rt. 690 Exit 7, Gate 2, SH: 10am-4pm, T: 175, A: $3., $2. youth. Central NY Promos., Lyn Lake, 35 Hubbard St. Apt. 1, Cortland, NY 13045. PH: 607-753-8580.

Nov 5 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 7 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 9 NY, New York City. Toy Festival, Marriott-East. 525 Lexington Ave., 49th St., SH: 10am-4pm, A: $5. Max Gottfried, 82-60 116th St., Kew Gardens, NY 11418. PH: 718-441-9868 Mon.-Sat. 9am-7pm only.

Nov 9 NY, Long Island. Comic Book & Collector's Market Convention, Rockville Centre, Holiday Inn. 173 Sunrise Hwy., SH: 10am-4pm, T: 40, A: free. Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Nov 9 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 12 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 14-16 NY, Niagara Falls. Collector Mania, Convention Ctr. 305 4th St., SH: Fri. 5:30pm-9:30pm, Sat. 10am-5pm, Sun. 10am-4pm, T: 600-8', F: $125., A: $3. Allan George, 101 Harvest Rd., Fairport, NY 14450. PH: 716-248-2987.

Nov 14-15 NY, Manhattan. Big Apple Comic Convention, St. Paul the Apostle Church. 9th Ave. btw. 59th & 60th St., SH: Sat. 10am-6pm, A: $5. PH: 718-275-1567.

Nov 15 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10304. PH: 718-351-8056.

Nov 15-16 NY, Fishkill. Comic Book, Sports Cards & Collectibles Show, Dutchess Mall. Rt. 9, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40-8', F: $100., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Nov 15-16 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Nov 15 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Nov 16 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

Nov 16 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Nov 19 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 21 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 22 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. " Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

Nov 23 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Carnana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Nov 23 NY, Newburgh. Comic Book, Sports Cards & Collectibles Show, Holiday Inn. 90 Rt. 17 K, SH: 10am-5pm, T: 40-8', F: $50., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Nov 23 NY, Massapequa. Comic Book, Sports Cards, Action Figures & Collectibles Show, Elks Lodge. 2162 Veterans Blvd., SH: 9:30am-3pm, T: 50, A: $1. Paul DeCarlo, PH: 516-289-7398.

Nov 23 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, St. Marks Church Auditorium. 2609 E. 19th St. (at Ave. 2), SH: 9am-5pm, T: 50, A: free. Izzy Caleca, PH: 718-646-2707.

Nov 26 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 28 NY, Brooklyn. Big 12 Hour Comic Book, Sports Card, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 11am-11pm, T: 90-6', F: $50. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 28-29 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Nov 29 NY, Amityville. Comic Book, Sports Card & Collectible Show, VFW Hall. 300 Broadway, Rt. 110, SH: 10am-4pm, T: 16-8', F: $35., A: free. Carol Fabianski, 28 Lake Dr., Copiague, NY 11726. PH: 516-598-4801.

Nov 30 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

Nov 30 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 3 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 6 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-5pm, T: 40, A: free. Paul DeCarlo, PH: 516-289-7398.

Dec 7 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Dec 7 NY, New York City. Comic Book Extravaganza, Marriott-East. 525 Lexington Ave., 49th St., SH: 10am-4pm, A: $5. Max Gottfried, 82-60 116th St., Kew Gardens, NY 11418. PH: 718-441-9868 Mon.-Sat. 9am-7pm only.

Dec 10 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 12 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 13 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10304. PH: 718-351-8056.

Dec 13 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. " Play The Game" Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

Dec 13-14 NY, Hempstead. LI Comic Book & Sports Collectors Show, Hofstra Univ. Student Center. Meadowbrook Pky. to Exit M4W, Hempstead Tpke. W. to Main, SH: 10am-4pm, T: 80-6' & 8', F: $140.-$180., A: $3. Lerner Enterprises, Inc., Allan Lerner, PO Box 70, Old Bethpage, NY 11804. PH: 516-752-7557.

Dec 14 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

Dec 14 NY, Long Island. Comic Book & Collector's Market Convention, Rockville Centre, Holiday Inn. 173 Sunrise Hwy., SH: 10am-4pm, T: 40, A: free. Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Dec 14 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 17 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 19 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 20 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Carnana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Dec 21 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Newburgh. Comic Book, Sports Cards & Collectibles Show, Holiday Inn. 90 Rt. 17 K, SH: 10am-5pm, T: 40-8', F: $50., A: free. Scott Binder, PO Box 4100, New Windsor, NY 12553. PH: 914-569-3080.

Dec 24 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Dec 26 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 27-28 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $105., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8000.

Dec 28 NY, Centereach. Comic Book & Sports Card Show, VFW Post #4927. 31 Horseblock Rd., SH: 10am-4pm, T: 56-6' & 8', F: $35.-$45., A: $1. Steve Gardner, 28 Blackwell Ln., Stony Brook, NY 11790. PH: 516-689-5592.

Dec 28 NY, Massapequa. Comic Book, Sports Cards, Action Figures & Collectibles Show, Elks Lodge. 2162 Veterans Blvd., SH: 9:30am-3pm, T: 50, A: $1. Paul DeCarlo, PH: 516-289-7398.

Dec 28 NY, Brooklyn. Comic Books, Toys, Sports, Non-Sports Cards & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Dec 31 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

NORTH CAROLINA

Oct 18 NC, Charlotte. Carolina Con Comic Book Show, Holiday Inn-Independence. 3501 E. Independence Blvd., SH: 10am-4pm, T: 30, F: $60., A: free. Rick Fortenberry, PH: 704-525-9664.

Oct 19 NC, Greenville. Nostalgia Comic Book Convention, Ramada Inn. 703 W. Greenville Blvd. (US 264 Alternate), SH: 9am-5pm, T: 30-6', F: $35., A: free. Charles Lawrence, 919 Dickinson Ave., Greenville, NC 27834. PH: 919-758-6909 or 752-6389.

Oct 25-26 NC, Winston-Salem. Comic Book Collectible & Hobby Show, Marketplace Mall. 2101 Peters Creek Pky., SH: mall hrs., A: free. C.C. Promotions, PH: 910-764-2035 after 6pm.

Oct 25 NC, Raleigh. Dreamcon: A Gallery of Horror, North Hills Mall. downstairs near old Hungate's, SH: 10am-8pm, T: 32-8', F: $85. by Oct 10, $100. thereafter, A: free. Collectible Dreams Promos., Inc., Sue Furman, PO Box 127, Sims, NC 27880. PH: 919-234-0095 or FAX: 919-234-0116.

Nov 8 NC, Asheville. Comics Festival, Comfort Suites. Exit 2 off I-26, SH: 10am-5pm, A: free. D.W. Howard, 697 Brevard Rd., Asheville, NC 28806 PH: 704-665-2800.

Nov 8-9 NC, Concord. 9th Toy & Hobby Show, Cabarrus Cty. Fairgrounds. Hwy. 29 & Cabarrus Ave., SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 252. Carolina Hobby Expo, PH: 704-786-8373.

Nov 22-23 NC, Greensboro. 10th Triad Toy, Doll & Sportscard Show, Coliseum Complex. SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 700, A: $5., $1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

Dec 7 NC, Raleigh. Comix Con, Holiday Inn North. Exit 11 of 440, US 1 N., SH: 10am-4pm, T: 20-6', F: $65., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-790-9026.

Dec 13 NC, Fayetteville. 22nd Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 300. Carolina Hobby Expo, PH: 704-786-8373.

NORTH DAKOTA

Nov 1-2 ND, Fargo. Comic Book & Sports Card Show #36, Holiday Inn. 13th Ave. S. & I-29, SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 42, F: $60. for 1, $50. for 2 or more. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

Nov 29-30 ND, Bismarck. Comic Book & Sports Card Show #25, Civic Ctr. 601 Sweet St., SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 25, F: $50. for 1, $90. for 2, $115. for 3. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

Oct 18-19 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: Sat. & Sun. 10am-5pm, T: 60-6', F: $55. for 1, $45. ea. add'l., A: $1.50. Kris Herman, PH: 330-454-3188.

Oct 18-19 OH, Columbus. Comic Book, Sports Card & Coin Show, Veterans Memorial Auditorium. 300 W. Broad St., T: 100, A: free. A&B Coin & Stamp Co., Peg Cervellini, 6035 E. Main St., Columbus, OH 43213. PH: 614-861-4591 11am-7pm.

Oct 19 OH, Canton. Comic Book Con, Sheraton Inn. I-77 at Exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $45., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 26 OH, Portsmouth. Comic Book & Non-Sports Card Show, Ramada Inn. 711 2nd St., US Rt. 23 just across the bridge downtown, SH: 10am-4pm, T: 15-6', F: $30. for 1, $50. for 2, A: $1. Dave Pruitt, 1302 Summit St., Portsmouth, OH 45662. PH: 614-354-4829.

Nov 2 OH, Cleveland-Richfield. Sat. Child Comic Book & Nostalgiafest, Holiday Inn. OH Route 21 (4742 Brecksville Rd.), just S. of OH Tpke., Exit 11, SH: 11am-5pm, T: 60-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

Nov 2 OH, Columbus. Comic Book & Non-Sports Card Convention, Holiday Inn East. I-70 & Hamilton Rd., Exit 107, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159

Nov 6 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306 S. (7701 Reynolds Rd. Rt. 306), SH: 6pm-10pm, T: 35-8', F: $30., A: $1., 16 & younger or senior citizens free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Nov 8-9 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: Sat. & Sun. 10am-5pm, T: 60-6', F: $55. for 1, $45. ea. add'l., A: $1.50. Kris Herman, PH: 330-454-3188.

Nov 8 OH, Lakewood. Comic Book, Sportscards, Starting Lineups, & Non-Sports Cards Show, Masonic Temple. 15300 Detroit Ave. (at corners of Detroit & Andrews), SH: 10am-4pm, T: 30-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606

Nov 9 OH, Sheffield Lake. Card, Comic & Collectibles Show, Community Ctr. Lake Rd., 2 mi. W. of Rt. 307, SH: 10am-4pm, T: 32-6', F: $25. for 1st, $20. ea. add'l., A: free. Janet Pleska, 58 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

Nov 9 OH, Eastlake. Comic Book & Sports Card Show, Community Ctr. 600 E. 349th SR 91 & Roberts Rd., SH: 10am-5pm, T: 48-8', F: $30., A: 50¢. Goal Line Promos., Kevin Stich, 1642 Travers Ave., Madison, OH 44057. PH: 216-428-0582 or 888-201-0616.

Nov 9 OH, Marietta. Parkersburg-Marietta Comic Con, Holiday Inn (WV side). I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6', F: $40. for 1, $100. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 9 OH, E. Liverpool. Comic Books, Sports Card & Majic Show, Moose Lodge 122. 219 E. 3rd St., SH: 10am-4pm, T: 30, F: $20. for 1, $50. for 3, A: $1. Guy Lindesmith, 115 W. 6th St., E. Liverpool, OH 43920. PH: 330-385-0511 10am-8pm.

Nov 9 OH, Dayton. Comic Book & Non-Sports Card Show, Holiday Inn (Mall). I-75 Exit 44, SH: 10am-4pm, F: $60. for 1, $55. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 16 OH, Cincinnati. Comic Book & Non-Sports Card Convention, Holiday Inn North. 2235 Sharon Rd. I-75, Exit 15, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 23 OH, Toledo. Comic Book & Sports Card Show, Ramada Inn. SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 29-30 OH, Columbus. Mid-Ohio-Con, Adam's Mark Hotel. 50 N. 3rd St., SH: Sat. 10am-6pm, Sun. 10am-5pm. R.A.P. Prods., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427 9am-5pm weekdays.

Dec 4 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306 S. (7701 Reynolds Rd. Rt. 306), SH: 6pm-10pm, T: 35-8', F: $30., A: $1., 16 & younger or senior citizens free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 6-7 OH, Columbus. Comic Book, Sports Card & NASCAR Show, Veterans Memorial. 300 W. Broad St., SH: 10am-5pm, T: 150, F: $85., A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

Dec 7 OH, Sheffield Lake. Card, Comic & Collectibles Show, Community Ctr. Lake Rd., 2 mi. W. of Rt. 307, SH: 10am-4pm, T: 32-6', F: $25. for 1st, $20. ea. add'l., A: free. Janet Pleska, 58 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

Dec 7 OH, Columbus. Comic Book & Non-Sports Card Convention, Holiday Inn East. I-70 & Hamilton Rd., Exit 107, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159

Dec 13-14 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Ctr. 16699 E. Bagley Rd., SH: Sat. & Sun. 10am-5pm, T: 60-6', F: $55. for 1, $45. ea. add'l., A: $1.50. Kris Herman, PH: 330-454-3188.

Dec 13 OH, Lakewood. Comic Book, Sportscards, Starting Lineups, & Non-Sports Cards Show, Masonic Temple. 15300 Detroit Ave. (at corners of Detroit & Andrews), SH: 10am-4pm, T: 30-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Dec 14 OH, Eastlake. Comic Book & Sports Card Show, Community Ctr. 600 E. 349th SR 91 & Roberts Rd., SH: 10am-5pm, T: 48-8', F: $30., A: 50¢. Goal Line Promos., Kevin Stich, 1642 Travers Ave., Madison, OH 44057. PH: 216-428-0582 or 888-201-0616

Dec 28 OH, Cincinnati. Comic Book & Non-Sports Card Convention, Holiday Inn North. 2235 Sharon Rd. I-75, Exit 15, SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

OKLAHOMA

Oct 17-19 OK, Tulsa. 15th Annual Fall Show, Eastland Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: $100. for 1, $180. for 2, A: free. Tim Belk, 103 Patterson, Joplin, MO 64801. PH: 417-781-4422.

Oct 18 OK, Oklahoma City. Toy & Comic Book Show, Best Western Saddleback Inn. I-40 & Meridian Rd., SH: 10am-5pm, T: 50. Rusty Garner, PH: 405-682-0788.

OREGON

Oct 19 OR, Portland. Comic Book Show #48, Exhibit Hall of Memorial Coliseum. Rose Garden Complex, 1401 N. Wheeler, SH: 10am-5pm, T: 190-8', F: $90., A: $5. Second Genesis, Ltd., 4015 SE 56th, Portland, OR 97206. PH: 503-788-1031.

Nov 8-9 OR, Portland. Comic Book & Sports Card Holiday Super Show, Jantzen Beach Super Center. Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: $40.-$95., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Oct 18 PA, Langhorne. Comic Book, Sports Card & Toys Show, Sheraton Bucks County. Across from Sesame Place, SH: 9am-3pm, T: 56-6', F: $40., A: free. Eric Poppel, 93 Grant Dr., Holland, PA 18966. PH: 215-579-0731 or Greg Petrino, PH: 215-968-8577.

Oct 31 PA, Allentown. Premere Antique & Collectible Toy Show, Merchant's Square. 12th St. (Rt. 78, Lehigh St. Exit), SH: 9am-3pm, T: 300-6', F: $25. George Downes, Box 572, Nutley, NJ 07110. PH: 201-935-3388.

Nov 2 PA, Reading. Comic Book, Magic & Non-Sports Card Show, Sheraton Berkshire. Rt. 422 at the Paper Mill Rd. Exit, SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l., A: $1. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

Nov 2 PA, Erie. Tri-State Comic Book & Toy Expo, Bel-Aire Hotel. 2800 W. 8th St., SH: 10am-4pm, T: 8', F: $60. for 1, $110. for 2, $165. for 3, A: $2.50, age 5 & under free. Chautauqua Comics, PH: 716-484-9631.

Nov 7-9 PA, Hermitage. Comic Book & Sports Card Show, Shenango Valley Mall. Rt. 18 & 62, SH: mall hrs., T: 30-8', F: $55., A: free. Mike Dorsey, PO Box 69, Fredonia, PA 16124. PH: 412-475-2666.

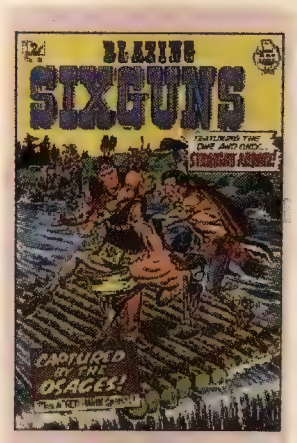
Nov 15 PA, Langhorne. Comic Book, Sports Card & Toy Show, Sheraton Bucks County. Oxford Rd. (across from Sesame Place), SH: 9am-3pm, T: 56-6', F: $40. for 1, $75. for 2, A: free. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel, PH: 215-579-0731.

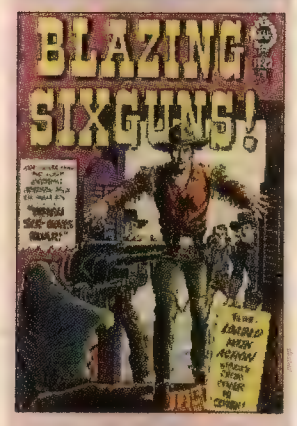
Nov 16 PA, Allentown. Comic Book, Magic & Non-Sports Card Show, Holiday Inn West. I-78, Exit 14A, SH: 10am-4pm, T: 30-6', F: $50.

(EVENTS Continues on Page 183)

IW and Super:

The Most Economical Way To Collect Samples of Pre-Code Comic Books





12¢
BLAZING TALES OF THE WILD WEST!
THE WESTERNER
No. 17
THE SAGA OF Ricky Blackhawk
BEN THOMPSON DOESN'T NEED AN INVITE TO THIS FANCY BANQUET OF YOURS! IN FACT, I MAKE MYSELF THE HONORED GUEST!

From top: ***Blazing Sixguns*** *#18 Super Comics, Inc., 1964, 12¢;* ***Blazing Sixguns*** *#10, Super Comics, Inc., 1963, 12¢; and* ***The Westerner*** *#17, Super Comics, Inc., 1964, 12¢.*

By Mike Tiefenbacher

I have no idea what it must be like for today's neophyte comic-book readers. Starting now, with 60 years of comic-book history behind them, must be incredibly daunting for new readers with an interest in learning about what has gone before. It must have been less so in the '40s and '50s, if only because, at that point, almost nothing had been written to document what had been published: You knew only what you were able to find out first-hand about what existed. But I grew up in the '60s.

Let's reset the stage: There was no price guide by anyone. There were literally hundreds of fanzines, most of which were one- or two-shots, but everybody was working from information they themselves had gleaned from their own collections or from the collections of friends. The bellwethers of the time were *On the Drawing Board/The Comic Reader, Alter-Ego, Rocket's Blast/ComiCollector*, and, later, *Graphic Story Magazine*. Unlike today's slick-magazine counterparts (which supplanted the need for most independent fanzines), with their primary focus on current comics and their creators, most of the '60s amateur magazines were devoted to what had happened in the pre-Code era, generally termed the Golden Age.

Rocket's Blast/ComiCollector (aka *RB*CC*) was the one that also carried the ads, the ***CBG*** of its time. And those Golden Age issues — well, you *could* order them, if you could pony up 50¢ (your average E.C.s) to (gulp!) $4 each, (And that was for issues of *All-Star Comics* or *Marvel Mystery Comics*!) *I* certainly couldn't. That's what I have in common with the new fans of today: I had all I could do to keep up with the new stuff, never mind expensive back issues.

So we adolescent comics neophytes of the mid-'60s had to content ourselves with the odd oldie that turned up in the local (not-yet-informed-that-they-had-value) used-book shops or Jules Feiffer's hardcover *The Great Comic Book Heroes* (if you could actually afford the extravagance of hardcover books). Mostly, you read the articles describing ancient heroes of yore (many of which I have *still* never seen), salivating at the rich and extensive variety compared to the relative handful that existed in 1965.

With purchasing power derived from lawn-mowing, car-washing, and paper delivery money and quarters meant to be spent on school hot lunches, we had to be satisfied by the handful of Golden Age reprints that appeared in DC's *80 Page Giants*, while we fantasized about finding a Golden Age treasure trove of our own — or what we'd do if we suddenly had $100. (Why, you could probably buy every comic book there ever was for that!) Until, that is, one stumbled across Super Comics.

This wasn't as easy as it sounds. IW and Super Comics were never distributed to regular newsstands, instead presaging later (unsuccessful) distribution methods used by King Comics in 1967, Modern Comics in 1977-78, and Whitman in the 1980s: three comics in a plastic bag for 25¢, sold to variety stores rather than to news agents, who would discard them if they didn't sell in a month. (That provides one explanation of why these '60s comics were without the Comics Code Authority seal, since that agreement was mostly an indemnification for the operators of newsstands.)

I ran across them only once, in 1965, in a musty old drugstore without a comics rack, where they were piled up in a stack next to the coloring books. Sitting atop them was an illegal copy (the title logo had been stripped off) of a 1964 *Rip Hunter Time Master* I needed, and my disgust at the situation prevented me from more than a cursory flip through the pile. I noticed only that all the issues seemed to be numbered #17 or 18 and that there seemed to be a lot of Western and war comics, neither interesting me much, since I had yet to begin collecting either genre.

Later that year, in that used book shop I mentioned above, I finally bought my first Super Comics, a couple of war issues and a Western or two, genres I'd only recently begun to collect. They cost 6¢ each, the going rate. I didn't like them much, since the art looked old-fashioned.

It wasn't till I ran across an issue of *Plastic Man* that my interest perked up. I knew Plastic Man was a Golden Age super-hero, because I had the *Rocket's Blast Special* by Raymond Miller that covered the Quality Comics Group (a 1964 work that became source material for Steranko's later Quality article in Volume 2 of his *History of the Comics*).

Being a DC fan, I knew that DC had purchased Quality (since it was still publishing *Blackhawk* and *G.I. Combat* and — as I later learned — *Heart Throbs*) and I was still at a point in my knowledge where I didn't really know for certain that it hadn't also continued *Plastic Man*, so — even though these, too, looked "old-fashioned" — this issue was going to become part of my DC collection. I knew it must have been a reprint, began looking for others, and found another *Plastic Man* and three more featuring Quality's other super-hero mainstays: Doll Man and The Spirit. I also ran across a few others that actually had further old super-heroes, albeit ones with names like Dynamic Man, Yankee Girl, and (ulp!) the Black Dwarf. If these issues were not satisfying in their content, I was still semi-fascinated by the oddness of this material, quite unlike anything I'd run across till then.

We'll dispense with reliving the next 20 years. Just let it stand at the fact that I managed to get several hundred of the 344 IW and Super Comics listed in the *Overstreet Price Guide*, as had my old Street Enterprises (*The Comic Reader, The Menomonee Falls Gazette, The Menomonee Falls Guardian*) partner and pal Jerry Sinkovec, and, when Jerry finally sat down and tried to examine the make-up of the comics we had, several patterns could be detected.

First, it was evident that the origin of the line had to have involved some sort of distress sale by Eastern Color, a Westbury, Conn., printer, since each and every issue came from a comics company which printed their comics there. The interiors of IW and Super comics are exact reprints of the originals (except for ads), down to the coloring. Thus, the issues printed were almost certainly determined by what printing plates (since most of the issues had been published in the days before sheet-film negatives were regularly made or kept) had not been thrown away after the printer had stopped printing an issue, and there had to be complete sets of all four colors.

(This is the *other* reason the issues could not be submitted to the Code Authority: Since most had been pre-Code issues originally, many would have required editing to pass the Code; with the plates being zinc, this would have been extremely difficult since it would have involved routing, an outmoded industry method of retouching art which would have resulted in pages with huge white areas in the black and color plates where something had been taken out. For hilarious examples of this, see some of Avon's Code-approved 1955-56 reprints of *Captain Steve Savage* and *Jesse James*.)

Most IWs and Supers had new covers, which also supports the Eastern Color theory — since Eastern printed only the guts of the comics, with covers printed in nearby Meriden (the mailing address for most of these companies). The exception to this theory seems to be the issues reprinting Superior Comics material, since all the Superiors I own explicitly state that they were printed in Canada (although this doesn't preclude the interiors having been printed in the U.S., since that notation is on the inside covers).

Moreover, the numbering was

totally anomalous in comparison to normal comics: Just because you had a first and second issue plus one numbered #7, that did *not* mean that there were a #3-6.

The numbers seem to have derived from the distribution batch; that is, all issues printed at one time appear to have shared the same number. (This random numbering is, no doubt, the source for many of the spurious issues listed by Overstreet.)

IWs are numbered #1 through #9 (with several issues numbered #10), with Super Comics issuing #10 through #18. There never were any issues published with a #13 (perhaps indicating a triskaidekaphobic publisher). The years of publication are still open to question, since dates didn't begin appearing till '63 and '64. Overstreet lists many first issues as being published in 1958 and 1959, though I've seen no overt proof of this anywhere, but — considering the number of issues published — the company may well have printed them over more than half a decade. And, oh, yes — they just may have been illegal.

The original company name had been IW (which we learned stood for Publisher Israel Waldman). There was a direct link to the '70s comics group Skywald (a publishing partnership between Sol Brod**sky**, who had done many of the covers that appeared on the IW and Super line, and Israel **Wald**man), since many of the reprints that appeared in the back of their color comics or in their black-and-white magazines had first been reprinted in IWs or Supers.

All our efforts to contact either Waldman or Brodsky (before his death several years ago) for any details about the group were unsuccessful. The artists who had drawn the new covers for them (Ross Andru, Mike Esposito, Jack Abel, Joe Simon, John Severin, John Tartaglione, and Brodsky, mostly lettered by Sam Rosen) couldn't provide many details either.

All we could tell for certain was that the reprints were probably not authorized, since issues originally published by the still-extant Marvel, Prize and E.C. lines were reprinted. Also in the contents were Quality issues featuring characters whose rights belonged to DC (Plastic Man, Doll Man) and to Will Eisner (The Spirit), as well as comics featuring Straight Arrow (owned by Nabisco) and an issue of *Famous Funnies* (originally published by Eastern Color) with all sorts of syndicate-owned features. All this material came from companies which would have been unlikely to clear second-printing rights to a competitor, even if they weren't distributed via newsstands.

Oddly enough, though plenty of DCs had been printed by Eastern in this time period, no DCs were reprinted. Eastern probably had no right to sell any reprint rights to Waldman, but one likely theory is that Eastern did it to recoup printing debts incurred by the companies when they went out of business. A second is that they sold them to Waldman's printing business for his new line. (Only Marvel and Prize, of the companies whose comics were reprinted, were still publishing comics at Eastern at this point.)

In his autobiography, comics Hall-of-Famer Joe Simon devoted a chapter to his dealings with Waldman in IW's New York offices. Simon contended that Waldman *did* buy publication rights — though no copyrights — to the material published under the IW/Super imprint, purchasing second-printing rights to the material from the fading publishers who were leaving the comics business. Simon, in fact, was drawing covers for Waldman's line at this same time.

As a partner with Jack Kirby, Simon had been publisher of the Mainline comics group in 1954, publishing issues of *Police Trap, Bulls-Eye, Foxhole*, and *In Love* dated 1954-55 — before selling out to Charlton (which published Mainline's remaining inventory of stories) in late '54, as the bottom fell out of the shrinking comics market.

In his book, Simon said that he sold Waldman reprint rights to the 18 Mainline issues published (Super printed at least six of them) for $1500, which he implied happened just as Mainline was going out of business. That would have been 1955 at the latest, which raises questions, unless there was a long production delay. Even Overstreet postulates the earliest IW to have appeared in 1958 — and, since certain IW first issues are reprints of comics that weren't published until 1958, this is definitely the earliest some of them could have been reprinted.

And, although certain companies, such as ME, were still licensing reprints of their old comics overseas as late as 1970, the random nature of the issues and the touchy material IW and Super printed make it still seem highly improbable that Waldman was actually publishing authorized editions.

When DC revived *Plastic Man* in 1966, Editor Murray Boltinoff alluded to DC's having just recently restrained a publisher from using Plastic Man without permission, though it is still not certain that this wasn't referring to the Plastic Man that had appeared in Myron Fass' 1964-65 *Captain Marvel* series.

Giving Simon the benefit of the doubt on the essential facts as he recounts them, however, he could have been one of the few publishers who discovered what Waldman was doing and demanded payment after the fact, possibly after having been contracted to do covers for him. Of course, Simon could also be 100% correct — and the reprints could all have been authorized.

What is more important in the long run, of course, is what IW and Super published in the seven or eight years they existed. Apart from the three issues of *Plastic Man* (one a *Police* reprint with The Spirit and Manhunter), three issues of *Doll Man* and three *Spirit* reprints, there were a couple of *Blue Beetle* issues (surreptitiously redubbed *The Human Fly*) which are remarkable only in their wonderful crudity, vintage Phantom Lady and Green Lama reprints in *Daring Adventures*, and two more *Phantom Lady* issues in *Great Action*. There were science-fiction reprints aplenty, including several Fiction House *Planet Comics* issues, an *Incredible Science Fiction* issue printed in *Strange Planets* #1, a multitude of Avon, St. John, and Novelty Press reprints, and even several '50s Marvel mystery issues.

Toby, Prize, and Quality Westerns, straight adventure and war issues, funny animals and romance issues from dozens of other publishers: It's quite a panorama of the odd, the interesting, and the historically intriguing.

Companies represented in IW and Super comics include: Ace, Ajax, Avon, Bernard Baily, Cambridge House, Comic Media, E.C., Famous Funnies, Fiction House, Fox, Harry Chesler, Mainline, Marvel, ME, Stanley Morse, Merit, Nesbitt, Novak, Novelty Press, Prize, Quality, Realistic, Red Top, Reston, St. John, Spark, Stanhall, Star, Steinway, Superior, Toby, Universal Phoenix Features, and Youthful. (And you thought there were a lot of companies publishing today!)

The biggest problem then and now is the fact that no one seems to be 100% certain of which IW and Super Comics were actually *published*. In an early index series in APA-I (about 1980), Jerry Sinkovec published the first detailed survey of IW and Super, listing known contents, tracking indicia variations and addresses, plotting graphs showing issue-number frequency, and tracking which companies were reprinted.

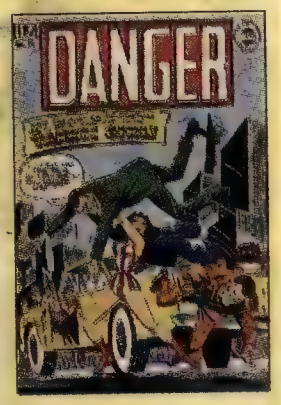
We found that Overstreet at the time was listing at least a dozen or more highly questionable issues (most of which have been excised by now) and that another, larger bunch was as yet unverified by anyone we knew. The stumbling block is that many IW and Super issues featuring funny animal, romance, and other less-popular genres are pretty rare. (I can see the unwary kids who paid their 25¢ for a bag with three comics in it saving the hero titles and tossing the romance or humor issues stuck between them.)

Even if you were around when they came out originally, it seems unlikely that any one vendor ever got every assortment of issues. Thus, even when nobody can find them, we can't rule out their existence. Those issues which weren't pulped after not selling now reside in private collections of people unlikely to let loose of them any time soon, or so it seems, since searching at shops or at conventions over the intervening years hasn't proven to be productive.

Jerry himself, like so many others from my old circle of comics-collecting friends, has completely vacated the field, so he no longer searches for these obscure issues. But my other former APA-I crony and friend Lou Mougin has taken up the gauntlet as his pastime. Thus, it is the combined efforts of Jerry, Lou, and me which make up the index which accompanies this article.

The other problem lies in telling where each issue was originally published. What makes tracking original sources of many of these issues difficult is that there were hordes of issues published after 1953 by the original companies which reprinted, in toto, prior issues of their own titles — so if one of us ran across the original version and not the reprint, we might easily have misidentified the actual issue reprinting something.

(For example, Red Top issues reprinted Ziff-Davis material, but Ziff-Davis comics were printed in Illinois, so it couldn't have been the original source of any IW/Supers, meaning the IW/Super reprints are of the Red Top titles. However, Toby, among many, reprinted complete issues of *Billy the Kid Adventures* as *The Return of the Outlaw*, or *Monty Hall of the U.S. Marines* as *Tell It to the*



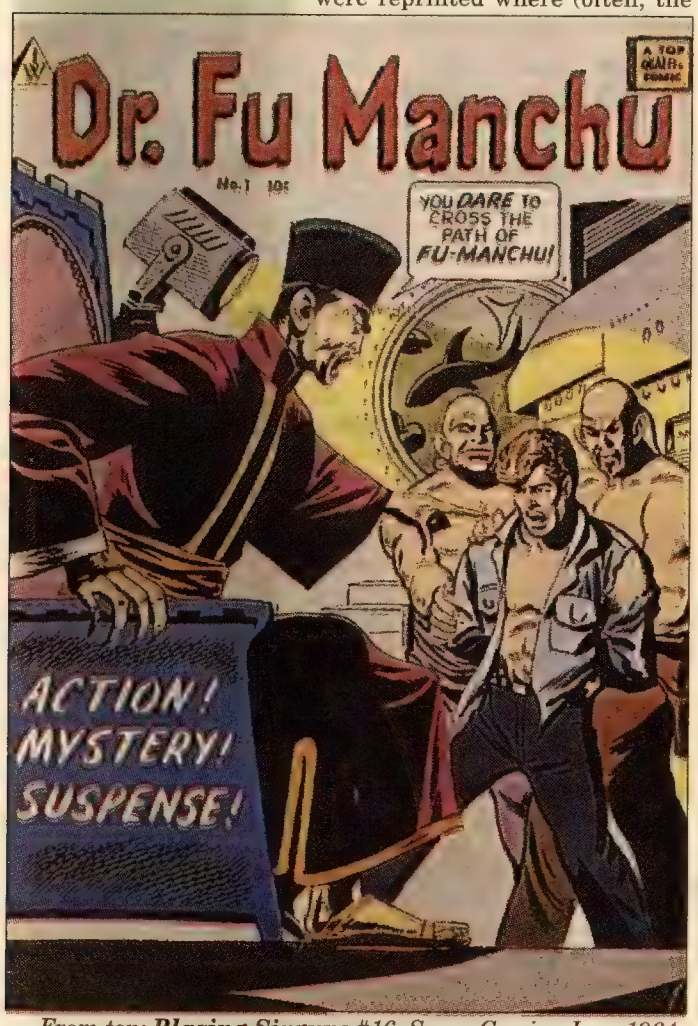
From top: ***Danger*** *#11, Super Comics, Inc., 1963, 12¢;* ***Daring Adventures*** *#11, Super Comics, Inc., 1963, 12¢;* ***Daring Adventures*** *#12, Super Comics, Inc., 1963, 12¢; and* ***Danger*** *#16, Super Comics, Inc., 1964, 12¢.*

Marines, while the former titles were printing new stories. The only clues to identifying the source of the IW/Super reprints were the differing page placements of the ads.)

The other gaps in this listing lie in humor and romance comics; none of us has enough of the original versions to enable us to identify things like *The Brain* or *Little Eva*. And, remarkably, several issues were apparently *not* reprints. Evidence points to these issues as having been prepared for publication during the war by comics packager Harry A. Chesler. Perhaps a lack of paper allotment or hard cash prevented their being printed, making it to the completed and plated stage.

Even today, many collectors who delve into collecting comics of other eras would like to sample many old titles or companies' wares but cannot afford the originals. IW and Super comics, with the few obvious exceptions (the one E.C. reprint and most of the super-hero reprints) are largely still relatively cheap — and, in all cases, are significantly cheaper than the originals — which only seems fair.

Thus, if you know which issues were reprinted where (often, the covers have absolutely nothing to do with the contents), it would be a good way to get a feel for what many comics of the late '40s and early '50s (the era of the preponderance of the IW and Super line) were like — at only a couple of bucks a look.



From top: ***Blazing Sixguns*** *#16, Super Comics, Inc., 1964, 12¢;* ***Buccaneer*** *#8, I.W. Enterprises, Inc., 10¢; and* ***Dr. Fu Manchu*** *#1, I.W. Enterprises, Inc., 10¢.*

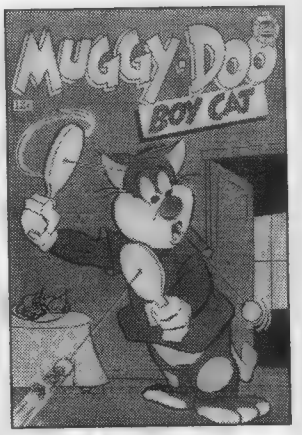
As Lou Mougin has pointed out, the IW and Super line is completely unedited: a glimpse of the great, good, mediocre, and downright awful, without any editorial selection process (unlike, say, the 1977-78 Modern Comics reprints of Charlton back issues, which are pretty much all of the same caliber, or Eclipse's highly selective reprints a few years ago). You get issues by companies with high production values (Quality, Marvel) and low (Ajax, Stanley Morse, Harry Chesler), good taste (ME) and no taste (Fox), great art (E.C.) and no art (Superior). You can see dozens of examples of one company's output (Avon, Toby) or a single example (Nesbitt, Spark). It's an amazing array, and, if you look at it as an exploratory journey, it's easier to accept some of the inevitable dross that's included.

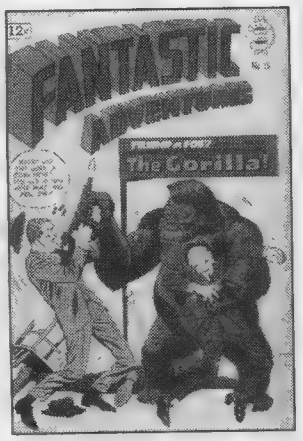
I'll appreciate any additions or corrections to this list. If anyone can verify the issues marked "¿" (existence unverified) we will all be the richer for it (even if it's in pennies). What will be useful is either a listing of the contents or photocopies of the cover and first story splash page. Once again, many thanks must go to Jerry Sinkovec for doing the original spade work and Lou Mougin for tracking down most of the other missing source info listed here (often from issues from my own collection). Mike Tiefenbacher, 413 Elm Ave. W., Menomonie, Wisconsin 54751.

Comics published by IW and Super Comics, 1958-1964

Algie #15 = Algie #1-3? (Stanley Morse)
Apache #1 = Apache #1 (Toby)
The Avenger #9 = The Avenger #1 (ME)
Battle Stories #10 = U.S. Tank Commandos #2 (Avon)
Battle Stories #11 = U.S. Paratroops #2-5? (Avon)
Battle Stories #12 = Tell It to the Marines #8 (Toby)
Battle Stories #15 = American Air Forces #7 (ME)
Battle Stories #16 = Men in Action #3 (Ajax)
Battle Stories #17 = Monty Hall of the U.S. Marines #? (Toby)
Battle Stories #18 = ? (Ajax)
Billy and Buggy Bear #1 = All Surprise Comics #? (Marvel)
Billy and Buggy Bear #7 = ? (Marvel)
¿Billy and Buggy Bear #10 = ? (Marvel)
The Black Knight #11 = The Black Knight #1 (Toby)
Blazing Six-Guns #1 = ? (Fox)
Blazing Six-Guns #8 = Blazing Western #2-5? (Stanley Morse)
Blazing Six-Guns #9 = Blazing Western #1 (Stanley Morse)
Blazing Six-Guns #10 = The Rider #2 (Ajax)
Blazing Six-Guns #11 = The Rider #1 (Ajax)
Blazing Six-Guns #12 = Bulls-Eye #3 (Mainline)
Blazing Six-Guns #15 = Silver Kid Western #2,5? (Stanley Morse)
Blazing Six-Guns #16 = Buffalo Bill #2-9? (Youthful)
Blazing Six-Guns #17 = Western True Crime #15,16,3-6? (Fox)
Blazing Six-Guns #18 = Straight Arrow #54 (ME)
The Brain #1 = The Brain #1-7? (ME)
The Brain #2 = The Brain #2 (ME)
The Brain #3 = The Brain #1-7? (ME)
¿The Brain #4 = The Brain #1-7? (ME)
¿The Brain #8 = The Brain #1-7? (ME)
The Brain #9 = The Brain #1-7? (ME)
The Brain #10 = The Brain #1-7? (ME)
The Brain #14 = The Brain #1-7? (ME)
¿The Brain #17 = The Brain #1-7? (ME)
The Brain #18 = The Brain #1-7? (ME)
Buccaneer #1 = Buccaneers #20 (Quality)
Buccaneer #6 = Buccaneers #23 (Quality)
Buccaneers #12 = Buccaneers #21 (Quality)
¿Buster Bear #9 = Buster Bear #1-10? (Quality)
¿Buster Bear #10 = Buster Bear #1-10? (Quality)
¿Candy #2 = Candy #1-64? (Quality)
¿Candy #10 = Candy #1-64? (Quality)
Candy #16 = Candy #1-64? (Quality)
Candy #17 = Candy #1-64? (Quality)
¿Candy #18 = Candy #1-64? (Quality)
¿Casper Cat #1 = ?
¿Casper Cat #7 = ?
¿Casper Cat #14 = ?
Cosmo Cat #1 = Cosmo Cat #1-10? (Fox)
Cowboys 'n' Injuns #1 = Cowboys 'n' Injuns #6-8? (ME)
Cowboys 'n' Injuns #5 = Cowboys 'n'Injuns #6-8? (ME)
Cowboys 'n' Injuns #7 = Cowboys 'n' Injuns #6-8? (ME)
Cowboys 'n' Injuns #10 = Cowboys 'n' Injuns #6-8? (ME)
Danger #10 = Great Comics #1 (Novak)
Danger #11 = Johnny Danger #1 (Toby)
Danger #12 = Red Seal #14-22? (Harry A. Chesler)
Danger #15 = Spy Cases #26 (Marvel)
Danger #16 = Unpublished issue (Harry A. Chesler)
Danger #17 = Scoop Comics #8 (Harry A. Chesler)
Danger #18 = Guns against Gangsters #5 (Novelty)
Danger Is Our Business #9 = Danger Is Our Business #1 (Toby)
Daring Adventures #8 = Fight Comics #? (Fiction House)
Daring Adventures #9 = Blue Bolt Weird Tales #115 (Star)
Daring Adventures #10 = Dynamic Comics #24 (Harry A. Chesler)
Daring Adventures #11 = Dynamic Comics #16 (Harry A. Chesler)
Daring Adventures #12 = Phantom Lady #14 (Fox)
Daring Adventures #15 = The Hooded Menace #1 (Avon)
Daring Adventures #16 = Dynamic Comics #12 (Harry A. Chesler)
Daring Adventures #17 = Green Lama #3 (Spark)
Daring Adventures #18 = Atlas Comics #1 (Unpublished) (Chesler)
Dogface Dooley #1 = Dogface Dooley #1-5? (ME)
¿Dogface Dooley #17 = Dogface Dooley #1-5? (ME)
Doll Man #11 = Doll Man #20 (Quality)
Doll Man #15 = Doll Man #23 (Quality)
Doll Man #17 = Doll Man #28 (Quality)
Dr. Fu Manchu #1 = The Mask of Fu Manchu #1 (Avon)
Dream of Love #1 = Dreambook of Love #1? (ME)
Dream of Love #2 = Great Lovers Romances #6-22? (Toby)
Dream of Love #8 = ?
Dream of Love #9 = ?
Dynamic Adventures #8 = Fight Comics #? (Fiction House)
Dynamic Adventures #9 = Escape from Devil's Island #1 (Avon)
Dynamic Comics #1 = Dynamic Comics #23 (Harry A. Chesler)
Eerie #1 = Spook Comics #1 (Bernard Baily)
Eerie #8 = Ghost Comics #9 (Fiction House)
Eerie #9 = Tales of Terror #1 (Toby)
Eerie Tales #10 = Spock #27 (Star)
Eerie Tales #11 = The Purple Claw #3 (Toby)
Eerie Tales #12 = Eerie #1 (Avon)
Eerie Tales #15 = Blue Bolt Weird Tales #113 (Star)
¿Famous Funnies #15 = ?
¿Famous Funnies #16 = ?
Famous Funnies #17 = Double Trouble #1 (St. John)
Famous Funnies #18 = Super Pup #4, 5? (Avon)
Fantastic Adventures #9 = ?
Fantastic Adventures #10 = He-Man #2 (Toby)
Fantastic Adventures #11 = Blue Bolt Weird Tales #118 (Star)
Fantastic Adventures #12 = Unpublished issue (Harry A. Chesler)
Fantastic Adventures #15 = Spook #23 (Star)
Fantastic Adventures #16 = Dark Shadows #2 (Steinway)
Fantastic Adventures #17 = Seven Seas Comics #6 (Universal Phoenix Features)
Fantastic Adventures #18 = Superior Stories #1 (Nesbitt)
Fantastic Tales #1 = City of the Living Dead #1 (Avon)
Fighting Daniel Boone #1 = Fighting Daniel Boone #1 (Avon)
Firehair #8 = Rangers Comics #57 (Fiction House)
¿Foxhole #10 = ?
Foxhole #11 = Foxhole #1 (Mainline)
Foxhole #12 = Foxhole #2 (Mainline)
Foxhole #15 = United States Marines #5 (ME)
Foxhole #16 = United States Marines #8 (ME)
Foxhole #17 = Tell It to the Marines #13 (Toby)
Foxhole #18 = Foxhole #3 (Mainline)
Frontier Romances #1 = Frontier Romances #1 (Avon)
Frontier Romances #9 = ?
Full of Fun #8 = Full of Fun #1 or 2 (Red Top)
Great Action #1 = Gold Medal #1 (Cambridge House)
Great Action #8 = Phantom Lady #15 (Fox)
Great Action #9 = Phantom Lady #23 (Fox)
Great Western #1 = Straight Arrow #36 (ME)
Great Western #2 = Straight Arrow #42 (ME)
Great Western #8 = Tim Holt #11 (ME)
Great Western #9 = Straight Arrow #? (ME)
The Gunfighters #10 = Return of the Outlaw #1 or 4 (Toby)
The Gunfighters #11 = Return of the Outlaw #1 or 4 (Toby)
The Gunfighters #12 = The Rider #5 (Ajax)
The Gunfighters #15 = Straight Arrow #42 (ME)
The Gunfighters #16 = Billy the Kid Adventure Magazine #? (Toby)

The Gunfighters #18 = The Rider #3 (Ajax)
¿Hollywood Secrets of Romance #9 = ?
The Human Fly #1 = Blue Beetle #44 (Fox)
The Human Fly #10 = Blue Beetle #46 (Fox)
Indian Braves #1 = Indian Braves #4 (Ace)
Indians of the Wild West #9 = Indians #? (Fiction House)
¿Intimate Confessions #9 = ?
¿Intimate Confessions #12 = ?
¿Intimate Confessions #18 = ?
Jet #1 = Jet #1 (ME)
Jet Power #2 = Jet #2 (ME)
Jungle Adventures #10 = Terrors of the Jungle #10 (Star)
Jungle Adventures #12 = Zoot Comics #14 (Fox)
Jungle Adventures #15 = Jungle Comics #152 (Fiction House)
Jungle Adventures #17 = Jo-Jo, Congo King #8-23? (Fox)
Jungle Adventures #18 = White Princess of the Jungle #1 (Avon)
¿Jungle Comics #1 = ?
Jungle Comics #9 = Jungle Comics #151 (Fiction House)
Kaanga #1 = Kaanga #18 (Fiction House)
Kaanga #8 = Kaanga #10 (Fiction House)
Kat Carson #1 = Cowboys 'n' Injuns #6-8? (ME)
¿Kiddie Kapers #10 = ?
¿Kiddie Kapers #12 = ?
Kiddie Kapers #14 = Animal Adventures #1-3? (Stanley Morse or Accepted)
Kiddie Kapers #15 = Animal Adventures #1-3? (Stanley Morse or Accepted)
Kiddie Kapers #17 = Cowboys 'n' Injuns #6-8? (ME)
¿Kiddie Kapers #18 = ?
Kid Koko #1 = Koko and Kola #1-3,5,6? (ME)
Kid Koko #2 = Koko and Kola #4 (ME)
Kit Carson #10 = Kit Carson #1 (Avon)
Krazy Krow #1 = Krazy Krow #1-7? (Marvel)
Krazy Krow #2 = Krazy Krow #1-7? (Marvel)
¿Krazy Krow #7 = Krazy Krow #1-7? (Marvel)
Leo the Lion #1 = ? (Fox)
Little Eva #1 = Little Eva #1-31? (St. John)
Little Eva #2 = Little Eva #1-31? (St. John)
Little Eva #3 = Little Eva #1-31? (St. John)
Little Eva #6 = Little Eva #1-31? (St. John)
Little Eva #7 = Little Eva #1-31? (St. John)
Little Eva #8 = Little Eva #1-31? (St. John)
¿Little Eva #10 = Little Eva #1-31? (St. John)
Little Eva #12 = Little Eva #1-31? (St. John)
Little Eva #14 = Little Eva #1-31? (St. John)
Little Eva #16 = Little Eva #1-31? (St. John)
¿Little Eva #18 = Little Eva #1-31? (St. John)
¿Little Spunky #1 = Spunky, Junior Cowboy #1-7? (Standard)
¿Love and Marriage #1 = ?
Love and Marriage #2 = Love and Marriage #1-16? (Superior)
Love and Marriage #8 = ?
Love and Marriage #10 = ?
¿Love and Marriage #11 = ?
Love and Marriage #14 = ?
Love and Marriage #15 = ?
¿Love and Marriage #17 = ?
Malu in the Land of Adventure #1 = Slave Girl Princess #1 (Avon)
Man o' Mars #1 = Man o' Mars #1 (Fiction House)
Marmaduke Monk #1 = Monkeyshines Comics #1-27? (Ace)
Marmaduke Monk #14 = Monkeyshines Comics #1-27? (Ace)
Marmaduke Mouse #14 = Marmaduke Mouse #1-65? (Quality)
¿Marty Mouse #1 = ?
¿Master Detective #10 = ?
Master Detective #17 = Young King Cole #? (Novelty Press)
¿Master Detective #18 = ?
¿Meet Merton #9 = Meet Merton #1-4? (Toby)
Meet Merton #11 = Meet Merton #1-4? (Toby)
Meet Merton #18 = Meet Merton #1-4? (Toby)
Mighty Atom #1 = The Mighty Atom #1-6? (ME)
Muggy Doo #12 = Muggy Doo, Boy Cat #1-4? (Stanhall)
Muggy Doo, Boy Cat #16 = Muggy Doo, Boy Cat #1-4? (Stanhall)
Mugsy Mouse #1 = Muggsy Mouse #1-5? (ME)
Mugsy Mouse #2 = Muggsy Mouse #1-5? (ME)
Mugsy Mouse #14 = Muggsy Mouse #1-5? (ME)
My Secret Marriage #9 = My Secret Marriage #1-24? (Superior)
Mystery Tales #16 = Tales of Horror #2 (Toby)
Mystery Tales #17 = Eerie #14 (Avon)
Mystery Tales #18 = Strange Terrors #4 (St. John)
Pee-Wee Pixies #1 = The Pixies #1-5? (ME)
Pinky the Egghead #1 = Noodnick Comics #1-3? (Comic Media)
Pinky the Egghead #2 = Noodnick Comics #1-3? (Comic Media)
Pinky the Egghead #14 = Noodnick Comics #4 (Comic Media)
The Pixies #8 = The Pixies #1-5? (ME)
The Pixies #9 = The Pixies #1-5? (ME)
Planet Comics #1 =Planet Comics #70 (Fiction House)
Planet Comics #8 = Planet Comics #72 (Fiction House)
Planet Comics #9 = Planet Comics #73 (Fiction House)
Plastic Man #11 = Plastic Man #16 (Quality)
Plastic Man #18 = Police Comics #95 (Quality)
Police Trap #11 = Police Trap #3 (Mainline)
Police Trap #16 = Police Trap #1,2,4? (Mainline)
Police Trap #17 = Justice Traps the Guilty #83 (Prize)
Police Trap #18 = Inside Crime #3 (Fox)
The Purple Claw #8 = The Purple Claw #3 (Toby)
¿Realistic Romances #1 = ?
Realistic Romances #8 = Complete Romance #1 (Avon)
Realistic Romances #9 = ?
Red Mask#1 = Red Mask #52 (ME)
Red Mask #2 = Red Mask #51 (ME)
Red Mask #8 = Red Mask #52 (ME) (same issue as #1)
Robin Hood #1 = Robin Hood #3 (ME)
Robin Hood #2 = Robin Hood #4 (ME)
Robin Hood #9 = Robin Hood #52 (ME)
Robin Hood #10 = Robin Hood #53 (ME)
¿Robin Hood #11 = Robin Hood #?
Robin Hood #15 = Robin Hood #5 (ME)
¿Robin Hood #17 = Robin Hood #?
Romantic Love #2 = Romantic Love #1-13,20-23? (Avon)
Romantic Love #3 = Romantic Love #1-13,20-23? (Avon)
Romantic Love #4 = Romantic Love #1-13,20-23? (Avon)
Sensational Police Cases #5 = Prison Break #5 (Realistic)
¿Sharpy Fox #1 = ?Sharpy Fox #2 = ?
Sharpy Fox #14 = ?
Sheena, Queen of the Jungle #9 = Sheena #18 (Fiction House)
Silver Kid Western #1 = Silver Kid Western #2, 5? (Stanley Morse)
Silver Kid Western #2 = Silver Kid Western #1
Space Comics #8 = Space Comics #4 or 5 (Avon)
Space Detective #1 = Space Detective #2 (Avon)
Space Detective #8 = Famous Funnies #191 (Famous Funnies)
Space Detective #9 = ?
Space Mysteries #1 = Journey into Unknown Worlds #4 (Marvel)
Space Mysteries #8 = ?
Space Mysteries #9 = Planet Comics #73
Speedy Rabbit #1 = ?
Speedy Rabbit #14 = ?
The Spirit #11 = The Spirit #19 (Quality)
The Spirit #12 = The Spirit #17 (Quality)
Star Feature Comics #9 = Feature Comics #141 (Quality)
Strange Mysteries #9 = Spook #28 (Star)
Strange Mysteries #10 = Strange #2 (Avon)
Strange Mysteries #11 = Strange #1 (Avon)
Strange Mysteries #15 = Dark Mysteries #23 (Merit)
Strange Mysteries #16 = The Dead Who Walk #1 (Realistic)
Strange Mysteries #17 = Dark Mysteries #22 (Merit)
Strange Mysteries #18 = Witchcraft #1 (Avon)
Strange Planets #1 = Incredible Science Fiction #30 (EC)
Strange Planets #8 = ?
Strange Planets #9 = Strange Worlds #4 (Avon)
Strange Planets #10 = Space Detective #1 (Avon)
Strange Planets #11 = An Earthman on Mars #1 (Avon)
Strange Planets #12 = Rocket to the Moon #1 (Avon)
Strange Planets #15 = Journey into Unknown Worlds #8 (Marvel)
Strange Planets #16 = Strange Worlds #6 (Avon)
¿Strange Planets #17 = ?
Strange Planets #18 = Great Exploits #1 (Red Top)
Strange Worlds #5 = Strange Worlds #9 (Avon)
Sunny, America's Sweetheart #9 = Sunny, America's Sweetheart #11,12? (Fox)
Super Brat #1 = Super Brat #1 (Toby)
Super Brat #2 = Super Brat #? (Toby)
¿Super Brat #3 = Super Brat #? (Toby)
¿Super Brat #7 = Super Brat #? (Toby)
¿Super Brat #8 = Super Brat #? (Toby)
Super Brat #10 = Super Brat #? (Toby)
Super Rabbit #1 = Super Rabbit #13 (Marvel)
Super Rabbit #2 = Super Rabbit #? (Marvel)
Super Rabbit #7 = Super Rabbit #? (Marvel)
Super Rabbit #10 = Super Rabbit #? (Marvel)
Teen-Age Talk #5 = ?
Teen-Age Talk #8 = ?
Teen-Age Talk #9 = ?
Teen Romances #10 = ?
Teen Romances #11 = ?
Teen Romances #15 = ?
Teen Romances #16 = ?
Teen Romances #17 = ?
¿Tell It to the Marines #1 = ?
Tell It to the Marines #9 = Tell It to the Marines #1 (Toby)
Tell It to the Marines #16 = Tell It to the Marines #4 (Toby)
Three Rascals #1 = Clubhouse Rascals #2 (ME)
Three Rascals #2 = Clubhouse Rascals #1,2? (ME)
Three Rascals #10 = Clubhouse Rascals #1 (ME)
Tippy Terry #1 = Little Groucho #16,1? (Reston)
Tippy Terry #14 = Little Grouchy #2? (Reston)
Tom-Tom the Jungle Boy #1 = Tom-Tom the Jungle Boy #1-3? (ME)
Tom-Tom the Jungle Boy #2 = Tick Tock Tales #1-32, 34? (ME)
Tom-Tom the Jungle Boy #8 = Tick Tock Tales #1-32, 34? (ME)
Tom-Tom the Jungle Boy #10 = Tom-Tom the Jungle Boy #1-3? (ME)
Top Adventure #1 = High Adventure #1 (Red Top)
Top Adventure #2 = Red Seal #22 (Harry A. Chesler)
Top Detective #9 = Young King Cole #14 (Novelty Press)
Top Jungle #1 = White Princess of the Jungle #3 (Avon)
Torchy #16 = Torchy #4 (Quality)
¿Tuffy Turtle #1 = ?
¿Undersea Commandos #1 = ?
Undersea Commandos #2 = Undersea Fighting Commandos #1 (Avon)
¿U.S. Fighting Air Force #1 = ?
U.S. Fighting Air Force #9 = U.S. Fighting Air Force #1 (Superior)
U.S. Fighting Men #10 = U.S. Paratroops #4 (Avon)
U.S. Fighting Men #11 = Tell It to the Marines #14 (Toby)
U.S. Fighting Men #12 = U.S. Fighting Air Force #10 (Superior)
U.S. Fighting Men #15 = Man Comics #11 (Marvel)
U.S. Fighting Men #16 = U.S. Fighting Air Force #3 (Superior)
U.S. Fighting Men #17 = U.S. Fighting Air Force #? (Superior)
U.S. Fighting Men #18 = U.S. Fighting Air Force #? (Superior)
U.S. Paratroops #1 = With the U.S. Paratroops #1 (Avon)
U.S. Paratroops #8 = U.S. Paratroops #6 (Avon)
U.S. Tank Commandos #1 = U.S. Tank Commandos #1 (Avon)
U.S. Tank Commandos #8 = U.S. Tank Commandos #3 (Avon)
Wacky Duck #1 = Wacky Duck #? (Marvel)
Wacky Duck #2 = Wacky Duck #? (Marvel)
Wacky Duck #7 = Wacky Duck #? (Marvel)
Wacky Duck #10 = Wacky Duck #? (Marvel)
Wacky Woodpecker #1 = Two-Bit, the Wacky Woodpecker #? (Toby)
Wacky Woodpecker #2 = Two-Bit, the Wacky Woodpecker #? (Toby)
Wacky Woodpecker #7 = Two Bit, the Wacky Woodpecker #? (Toby)
Wacky Woodpecker #10 = Two-Bit, the Wacky Woodpecker #? (Toby)
Wambi #8 = Wambi the Jungle Boy #12 (Fiction House)
Western Action #7 = Cow Puncher #? (Avon)
The Westerner #15 = Oklahoma Kid #4 (Ajax)
The Westerner #16 = Crack Western #65 (Quality)
The Westerner #17 = Blazing Western #2 (Stanley Morse)
Whip Wilson #1 = Whip Wilson #11 (Marvel)
Wild Bill Hickok #1 = Wild Bill Hickok #2 (Avon)
Wild Bill Hickok #10 = Wild Bill Hickok #18 (Avon)
Wild Bill Hickok #11 = Wild Bill Hickok #? (Avon)
Wild Bill Hickok #12 = Wild Bill Hickok #8 (Avon)
Wild Western Roundup #1 = Wild Western Roundup #1 (Red Top)
¿Yanks In Battle #3 = Yanks In Battle #1-4? (Quality)
Young Hearts in Love #17 = Young Love #38 (Prize)
Ziggy Pig and Silly Seal #1 = Krazy Komics #? (Marvel)
Ziggy Pig and Silly Seal #2 = ? (Marvel)
Ziggy Pig and Silly Seal #7 = ? (Marvel)
Ziggy Pig and Silly Seal #8 = ? (Marvel)





From top: ***Muggy Doo #12****, Super Comics, Inc., 1963, 12¢;* ***Fantastic Adventures #15****, Super Comics, Inc., 12¢;* ***Strange Planets****, I.W. Enterprises, Inc., 10¢; and* ***Plastic Man #16****, Super Comics, Inc., 1964, 12¢.*

Movies from the Comics: From Pen-and-Ink to the Silver Screen

By Jim Neal

Comics fans often shudder when a major studio announces its intention to transfer a pen-and-ink character from the four-color page to the silver screen. And, for the most part, the shudders have been justified. For the most part, Hollywood botches the job.

But, now and then, there are some genuine diamonds among those huge lumps of coal, some comics-generated movies that really stand out.

A rough tally shows more than 400 movies with links to comics. Of that number, nearly 180 were made about characters which originated in the comics. More than 200 other films were about characters with a different origin, but which also were comics features.

Though he belongs in the latter category, the champion of both is Sherlock Holmes, who is the subject of more than 200 films, counting those in foreign language, parodies, and two XXX-rated porn movies, one with a title reportedly so raunchy that many publications refuse to print it. But, because of the sheer volume of the Holmes titles, they will not be a part of the list to follow.

Eliminating Holmes comics and movies leaves Charlie Chan the undisputed champion, with 49 films made about his adventures. Tarzan is next, with 44; Count Dracula comes in third with 30 (32 if two related films are counted).

Two characters whose origins are unquestionably in the comics tie for fourth place with 28 movies each: Blondie and Red Ryder, though Blondie may take the edge later. Walt Disney Pictures has announced plans for a movie musical about her [see tower].

The Frankenstein monster is the subject of 25 movies, The Cisco Kid 23, and James Bond 18.

For the most part, animated films are not included in the list to follow, though there are two notable exceptions — both based on Robert Crumb's *Fritz the Cat*.

The list does not go into detail, but does at least mention several movie comedy shorts based on comics characters.

Here, in alphabetical order, are the movies made from characters or situations that had their origin in the comics:

Ace Drummond (1936). This 13-chapter serial, an aviation adventure, starred John King. It was based on a 1930s newspaper comic strip originally written (or at least bylined) by the leading American air ace of World War I, Captain Eddie Rickenbacker.

Adventures of Smilin' Jack (1943). Tom Brown played "Smilin' Jack" Martin, and Keye Luke played a supporting role. It was from Zack Mosley's newspaper comic strip which began in 1933 under the title *On the Wing*.

Adventures of Captain Marvel (1941). Regarded by many as one of the best serials ever produced, this 12-chapter story starred former Olympic athlete Tom Tyler as Captain Marvel and Frank Coghlan Jr. as Billy Batson. The comics feature received its start in *Whiz Comics* in 1940, written by Bill Parker and drawn by C.C. Beck.

Archie: To Riverdale and Back Again (1990). This TV movie was made about the characters created by Bob Montana with others in *Pep Comics* in 1941, except that, in the movie, the central characters are now adults and not high school students. The performers were Christopher Rich as Archie Andrews, Karen Hopkins as Veronica Lodge, Lauren Holly as Betty Cooper, and Sam Whipple as Jughead Jones.

Barbarella (1968). Jane Fonda played the title role in the film directed by Roger Vadim — and was supported by John Phillip Law, David Hemmings, and Marcel Marceau. It was made from the sexy French science-fiction comic strip by Jean-Claude Forest, which first appeared in *Z-Magazine* in Paris in 1962.

Barney Google (1928). No cast seems to be on record outside Hollywood, and it may not belong here — it may have been an animated comedy, though evidence points to a live-action film. The character, of course, was from the newspaper comic strip originated by Billy DeBeck; it made its debut in 1919.

Batman

There are four movies, including two serials, based on The Caped Crusader, and a fifth is in production. They're based on the series created in 1939 by Bob Kane and Bill Finger in DC's *Detective Comics*. These movies are:

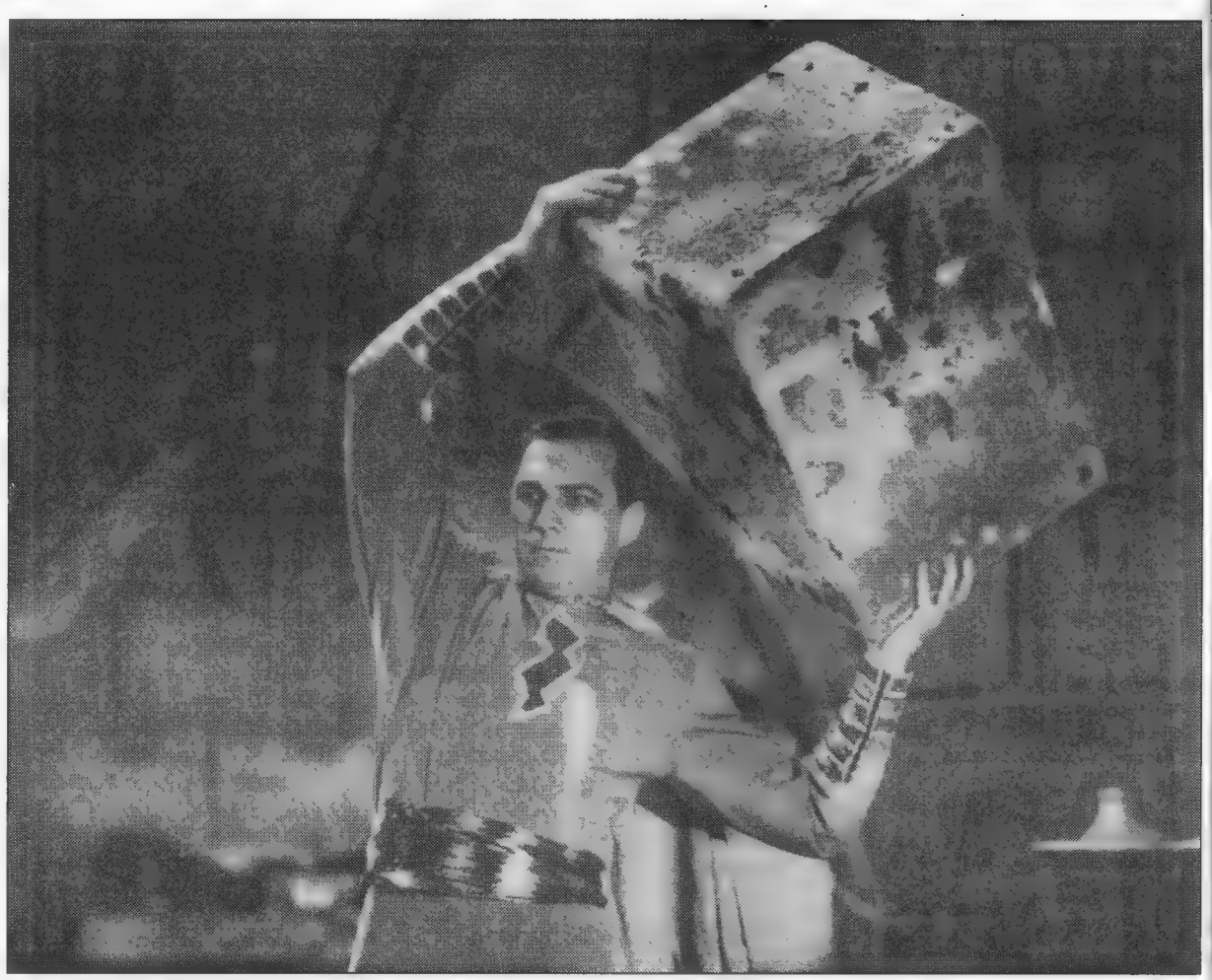
Batman (1943). Louis Wilson played Batman, Douglas Croft played Robin, and Irish character actor J. Carrol Naish played the Japanese villain in this 15-chapter serial.

Batman and Robin (1949). Another serial, 15 chapters, starred Robert Lowery as Batman, John Duncan as Robin.

Batman (1966). This feature movie was from the TV series; it starred Adam West as Batman, Burt Ward as Robin, Burgess Meredith as The Penguin, and Cesar Romero as The Joker.

Batman (1989). Michael Keaton played Batman, Jack Nicholson played The Joker — and the sets nearly stole the show.

[*Batman Returns* (in production, scheduled for 1992 release [see tower]). Keaton as Batman, Michelle Pfeiffer as Catwoman,

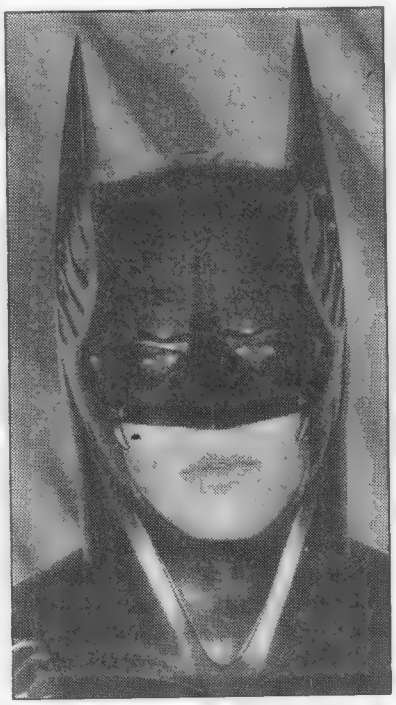


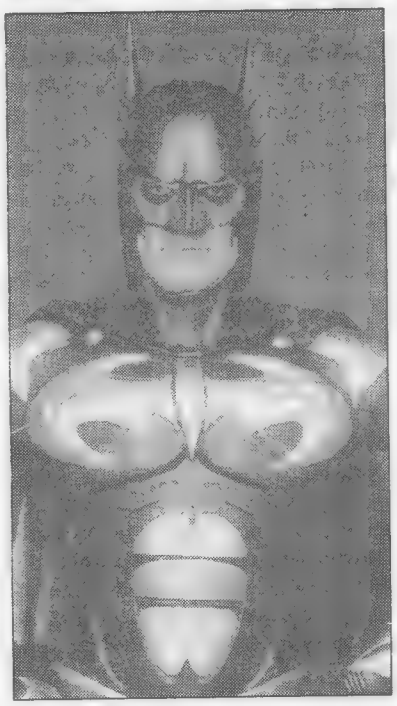
Tom Tyler displays the strength of Atlas in the Republic serial ***Adventures of Captain Marvel*** *(above) and lifts the golden scorpion idol (left) in the final reel. In a sneaky move, the serial was later re-released as* ***The Return of Captain Marvel****. For more on The Big Red Cheese, see Page 153.*

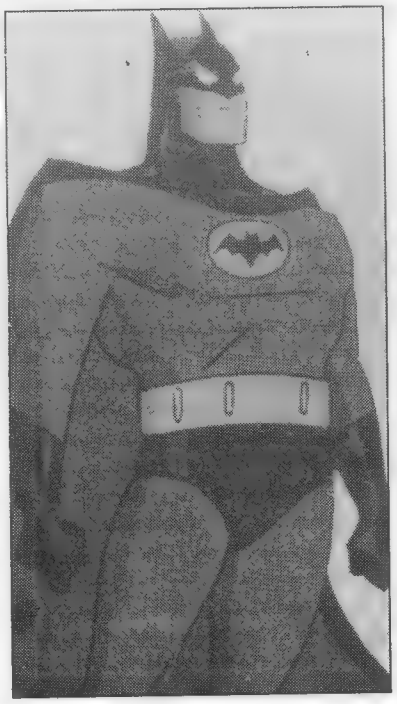
About "Movies from the Comics"

Jim Neal prepared this article originally for the first ***Comics Buyer's Guide Annual****, compiled in 1991 with a cover date of 1992. Circulation was small, compared with that of* ***CBG*** *itself. A number of additional movies and TV shows either based on comics or featuring comics have been produced since then, and they are the focus of updates in this issue.*

Neal's affection for comics and movies were on constant display in the wide variety of material he provided to ***CBG*** *over the years — and* ***CBG*** *staffers are not alone in missing this delightful man.* *See Pages 168-170.*







Danny DeVito as The Penguin; with Christopher Walken.]

Blackhawk (1952). Kirk Alyn, who earlier had played Superman in the movies, played the title role in this aviation/foreign intrigue serial of 15 chapters. It was based on the feature started by Will Eisner and Chuck Cuidera but made famous by Reed Crandall. It began in August 1941 in *Military Comics*.

Blondie

Twenty-eight films were made between 1938 and 1950, all starring Penny Singleton as Blondie Bumstead and Arthur Lake as her husband Dagwood; Larry Simms was Baby Dumpling/Alexander in all of them. The series was based on the newspaper comic strip started in 1930 by Chic Young and carried on today by his son, Dean, and Stan Drake.

The movies are *Blondie* (1938), *Blondie Meets the Boss* (1939), *Blondie Takes a Vacation* (1939), *Blondie Brings up Baby* (1939), *Blondie on a Budget* (1940 — with Rita Hayworth), *Blondie Has Servant Trouble* (1940), *Blondie Plays Cupid* (1940 — with Glenn Ford), *Blondie Goes Latin* (1941), *Blondie in Society* (1941), and *Blondie Goes to College* (1941 — with Lloyd Bridges).

On April 11, 1941, on the comics pages, Dagwood and Blondie became parents of a daughter, Cookie. The movies followed suit a year later: *Blondie's Blessed Event* (1942 — with Arthur O'Connell in a supporting role), *Blondie for Victory* (1942, with Majelle White as Cookie), *It's a Great Life* (1943, with Marjorie Ann Mutchie as Cookie), *Footlight Glamour* (1942, with Marjorie Ann Mutchie as Cookie), and *Leave It to Blondie* (1945, with Marjorie Ann Mutchie as Cookie).

Later in 1945, Marjorie Kent took over the role of Cookie and played it in the remainder of the films in the series: *Life with Blondie* (1945), *Blondie Knows Best* (1946), *Blondie's Lucky Day* (1946), *Blondie's Big Moment* (1947), *Blondie's Anniversary* (1947), *Blondie's Secret* (1948), *Blondie's Reward* (1948), *Blondie's Big Deal* (1949), *Blondie Hits the Jackpot* (1949), *Blondie's Hero* (1950), and *Beware of Blondie* (1950).

Brenda Starr

There are three of these films, but only two had been released by late 1991. They are based on the newspaper comic strip that started June 30, 1940, written and drawn by Dale Messick.

Brenda Starr, Reporter (1945). This 13-chapter serial starred Joan Woodbury.

Brenda Starr (1976). Jill St. John played the title role.

[*Brenda Starr* (1988). Brenda is played by Brooke Shields and Basil by Timothy Dalton, but the film was tied up in financial red tape and had not been released by late 1991 (see tower).]

Brick Bradford (1947). Kane Richmond, one of the top leading men in serials, played the time-traveling hero of this 15-chapter adventure, made from the newspaper comic strip started in 1933 by William Ritt and Clarence Gray.

Bringing up Father

One of the oldest comic strips to be turned into a movie — or in this case, a movie series — was *Bringing up Father*. The newspaper comic strip drawn and written by George McManus made its debut in 1912. It also was known — unofficially — as "Maggie and Jiggs."

The first film, *Bringing up Father* (1928), starred J.J. Farrell McDonald as Jiggs, and Marie Dressler (who some years later would win the fourth Academy Award ever presented for best performance by an actress) played Maggie.

Nineteen years later, the henpecked husband and his overbearing wife would return to the screen in a series of three films in what was called the "Jiggs and Maggie" movies. These starred Joe Yule Sr. (Mickey Rooney's father) as Jiggs and Renee Riano as Maggie: *Jiggs and Maggie in Society* (1947), *Jiggs and Maggie in Court* (1948), and *Jiggs and Maggie* in *Jackpot Jitters* (1949).

Bruce Gentry (1949). Tom Neal starred in this 15-chapter adventure serial from the newspaper comic strip started in 1945 by Ray Bailey.

Buster Brown was the central character of a series of 23 movie comedy shorts, titles currently unavailable, based on R.F. Outcault's newspaper comic strip *Buster Brown*, which started May 4, 1902.

Captain America

This hero was the creation of Jack Kirby and Joe Simon, first appearing in his own comic book in 1941. The movies:

Captain America (1944). Dick Purcell played Cap with no shield, with no wings on his cowl, with no Bucky — and wearing high-top, lace-up, clodhopper shoes instead of boots in this 15-chapter serial.

Captain America (1979). Reb Brown played Cap in a TV movie, with Steve Forrest. Brown repeated the role in *Captain America II* (1979), supported by Christopher Lee and Lana Wood.

And the award goes to...

Comics-based movies have received both Academy Awards and Golden Raspberry Awards over the years. Those so recognized include:

• *Annie* (1982) **Awards:** Golden Raspberry Awards 1982 Worst Supporting Actress (Aidan Quinn). **Nominations:** Academy Awards 1982 Best Art Direction/Set Decoration, Best Original Score.

Updates

• ***Batman Returns*** *was released in 1992.* ***Batman Forever*** *followed in 1995 with Val Kilmer taking over the Keaton role. The animated* ***Batman: Mask of the Phantasm*** *was released in 1993 utilizing the vocal talents of many of the animated series regulars including Kevin Conway as Batman and Mark Hamill as The Joker. And* ***Batman & Robin,*** *with George Clooney as the Dark Knight, was released in 1997*

• *There is still no sign of that* ***Blondie*** *musical, although Disney has announced plans for an animated* ***Tarzan*** *feature.*

• ***Brenda Starr*** *was finally released in 1992.*

• *A 1990* ***Captain America*** *film, starring Matt Salinger as Cap and Scott Paulin as The Red Skull, was released directly to video.*

Updates

• ***Dennis the Menace*** *resurfaced in 1993, this time starring Mason Gamble in the title role (and Walter Matthau as Mr. Wilson).*

• *One more TV movie featuring The Incredible Hulk was made in 1990.* ***The Death of the Incredible Hulk*** *seemingly freed David Banner (Bill Bixby) from what he considered his "curse," although it cost him his life.*

And the awards ceremonies go on...

Still more awards went to comics-associated films. They include:

• *Batman Forever* (1994). **Awards:** Blockbuster Entertainment Awards 1996 Action Actress, Theatrical (Nicole Kidman). **Nominations:** Academy Awards 1995: Best Cinematography, Best Sound; Golden Globe Awards 1996: Best Song ("Hold Me, Thrill Me, Kiss Me, Kill Me"); MTV Movie Awards 1996: Most Desirable Male (Val Kilmer), Best Villain (Jim Carey, Tommy Lee Jones), Best Song ("Kiss from a Rose," "Hold Me, Thrill Me, Kiss Me, Kill Me.")

• *Batman Returns* (1992). **Nominations:** Academy Awards 1992: Best Makeup, Best Visual Effects.

• *The Crow* (1993) **Awards:** MTV Movie Awards 1995 Best Song ("Big Empty"). **Nominations:** MTV Movie Awards 1995: Best Film, Best Male Performance (Brandon Lee).

• *Dick Tracy* (1990). **Awards:** Academy Awards 1990: Best Art Direction/Set Decoration, Best Makeup, Best Song ("Sooner or Later"). **Nominations:** Academy Awards 1990: Best Cinematography, Best Costume Design, Best Sound, Best Supporting Actor (Al Pacino).

Congo Bill (1948). Don McGuire played the jungle explorer in this 15-chapter serial based on the feature drawn by George Papp and Fred Ray. It made its debut in *Action Comics* #37 in June 1941.

Dennis the Menace (1987). Victor DiMattia and William Windom starred; it was made from Hank Ketcham's newspaper feature, a single-panel daily cartoon and a Sunday full-color strip. It made its debut in 1951.

Dick Tracy

Chester Gould originated this newspaper comic strip about a tough, crime-fighting detective in 1931, and it inspired four movie serials and five feature films. Ralph Byrd played Tracy in all four serials and in one of the features. The serials, each 15 chapters in length:

Dick Tracy (1937), *Dick Tracy Returns* (1938), *Dick Tracy's G-Men* (1939), *Dick Tracy vs. Crime Inc.* (1940).

The features: *Dick Tracy, Detective* (1945), Morgan Conway as Tracy; *Dick Tracy vs. Cueball* (1946), Conway again as Tracy; *Dick Tracy Meets Gruesome* (1947), Byrd returns as Tracy, supported by Boris Karloff as Gruesome; and Dick Tracy (1990), Warren Beatty as Tracy, supported by Madonna and Al Pacino.

Dondi (1961). David Janssen, Patti Page, and Walter Winchell took top billing in this story from the newspaper comic strip by Gus Edson and Irwin Hansen. Dondi, the story of a war orphan adopted by an American GI, got its start in comics Sept. 15, 1955.

Don Winslow

Two movie serials were based on the newspaper comic strip *Don Winslow of the Navy*, started in 1934 by Lt. Cmdr. Frank V. Martinek. Both starred Don Terry in the title role: *Don Winslow of the Navy* (1942, 12 chapters) and *Don Winslow of the Coast Guard* (1943, 13 chapters).

Dr. Strange (1978). Peter Hooten played the title role, supported by Jessica Walter and Sir John Mills. This movie was based on the adventures of the Master of the Mystic Arts, which began in Marvel Comics' *Strange Tales* in July 1963, as written by Stan Lee and drawn by Steve Ditko.

Ella Cinders (1926). Colleen Moore played this poor, unfortunate, put-upon girl (her name as derived from "Cinderella"), which originated in the newspaper comic Jan. 1, 1925, by Charlie Plumb and Bill Counselman.

Flash Gordon

Three serials, one feature movie, and one X-rated parody were inspired by the newspaper comic strip by Alex Raymond. It made its debut Jan. 7, 1934.

In all three serials, Olympic swimming champion Buster Crabbe, his hair bleached blond, starred as Flash, Frank Shannon played Dr. Hans Zarkov, and Charles Middleton played Ming the Merciless, evil emperor of the planet Mongo; Jean Rogers played Dale Arden in the first two:

Flash Gordon (1936). This 13-chapter serial was edited to feature length some years later and was released under the title *Spaceship to the Unknown* and is also known simply as *Spaceship*.

Flash Gordon's Trip to Mars (1939). This 15-chapter serial also was edited to feature length and was released under the title *Deadly Ray from Mars*.

Flash Gordon Conquers the Universe (1940). Carol Hughes played Dale in this 12-chapter serial, and it, too, later was edited to feature-film length and was retitled *Purple Death from Outer Space*.

Flash Gordon (1980). Sam J. Jones played Flash, Melody Anderson played Dale; supporting roles were played by Topol, Max van Sydow, and Timothy Dalton.

Flesh Gordon (1981). This X-rated burlesque of Flash's adventures starred Jason Williams as Flesh Gordon and Suzanne Fields as Dale Ardor, on the planet Porn.

Friday Foster (1975). Pam Grier starred in the title role, supported by Yaphet Kotto, Godfrey Cambridge, Eartha Kitt, Jim Backus, and Carl Weathers. The film was based on a newspaper comic strip about a young and beautiful black fashion photographer; the strip was written by Jim Lawrence and drawn by Jorge Linearon and began Jan. 18, 1970.

Fritz the Cat

This character, originated in the 1960s underground newspaper comic strip by Robert Crumb, is the lone example of animated films in the list. The movies are *Fritz the Cat* (1972), the first-ever X-rated animated movie, directed by Ralph Bakshi and regarded by many as a classic. Its sequel is *The Nine Lives of Fritz the Cat* (1974), rated R. The second film was not directed by Bakshi.

Harold Teen

The high schooler and his buddies and their flapper girlfriends — the "sheiks and shebas" — were the inventions of Carl Ed in the newspaper comic strip that began in 1919. There were two films, both titled *Harold Teen*. The 1928 version starred Arthur Lake — the same actor who would later play Dagwood in the Blondie movies — as Harold. The second, in 1934, starred Rochelle Hudson as Harold's main love interest, Lillums.

Hop Harrigan (1946). William Blakewell and Jennifer Holt — husband and wife at the time — starred in the 15-chapter serial. Jennifer Holt was the daughter of popular actor Jack Holt and the sister of Tim Holt, who played in a number of classic movies and his own series of Westerns. *Hop Harrigan* was an aviation adventure that made its debut in comic books in 1940 and became a popular radio show two years later.

Howard the Duck (1986). Stars were Lea Thompson and Jeffrey Jones. The movie was based on a character created by Steve Gerber and Val Mayerik in Marvel Comics' "Man-Thing" feature. He first appeared in *Adventures in Fear* in December 1973.

The Incredible Hulk

Writer Stan Lee and artist Jack Kirby originated this character for Marvel Comics in 1962. All four movies starred Bill Bixby as David (his name is Bruce in the comic books) Banner and Lou Ferrigno as The Hulk. The films:

The Incredible Hulk (1977), *The Return of The Hulk* (1977), *The Incredible Hulk Returns* (1989) — The Hulk encounters another Marvel Comics hero, Thor — and *Trial of the Incredible Hulk* (1989) — the Hulk meets still another Marvel hero, the blind crime-fighter Daredevil.

Joe Palooka

Ham Fisher began the boxer's adventures in a newspaper comic strip that first appeared in January 1928 and went to *Famous Funnies* as a reprint in 1934. The first movie put the emphasis on comedy, but the others were at least a little more serious:

Palooka (1934). Jimmy Durante was the star, playing Knobby Walsh, Joe's manager. Joe was played by Stu Erwin. The cast also included Lupe Velez. Oh, and that actor who looks like James Cagney actually is his look-alike brother, William Cagney.

The other six starred Leon Errol as Knobby, Joe Kirkwood Jr. as Joe, and Elyse Knox as Joe's girlfriend, Anne Howe (Elyse Knox married athlete and later sportscaster Tom Harmon and became the mother of Mark Harmon). The films:

Joe Palooka, Champ (1946), *Gentleman Joe Palooka* (1946), *Joe Palooka in the Knockout* (1947), *Joe Palooka in Fighting Mad* (1949) and *Joe Palooka in the Counterpunch* (1949).

Jungle Jim

The adventures of Jim Bradley, an explorer and jungle guide, originated in the newspaper comic strip written and drawn by Alex Raymond. Jim made his debut in 1934.

Jungle Jim (1937). Grant Withers played Jim, and Raymond Hatton played Malay Mike in this 12-chapter serial.

Eleven years later, former movie Tarzan Johnny Weissmuller took over the role for a series of 15 films:

Jungle Jim (1948), with a supporting role played by George Reeves, later to become TV's Superman; *The Lost Tribe* (1949), with fellow former Tarzan Buster Crabbe; *Captive Girl* (1950), with Crabbe repeating his supporting role; *Pygmy Island* (1950); *Fury of the Congo* (1951); *Jungle Manhunt* (1951); *Jungle Jim in the Forbidden Land* (1952), *Voodoo Tiger* (1952), *Savage Mutiny* (1952); *Valley of the Headhunters* (1953); *Killer Ape* (1953); *Jungle Man-Eaters* (1954).

Through the infinite wisdom of Hollywood, during the last three movies, the character abandoned the Jungle Jim name to be called by the performer's real name — Johnny Weissmuller. The three movies are, nevertheless, considered part of the Jungle Jim series: *Cannibal Attack* (1954), *Jungle Moon Men* (1955), and *Devil Goddess* (1955).

King of the Congo (1952). This 15-chapter serial starred Buster Crabbe as Thun'da, based on the comic book by Frank Frazetta in the early 1950s. Incidentally, don't confuse this with one called *King of the Kongo*, a 12-episode serial from 1920.

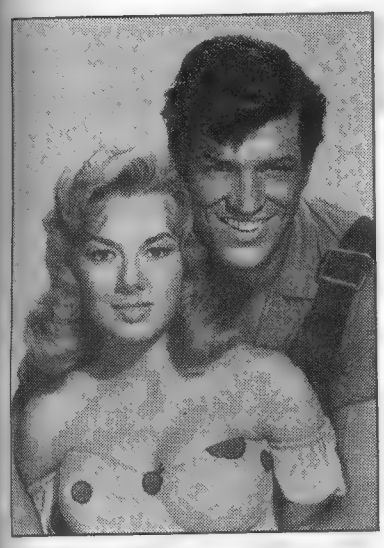
King of the Royal Mounted

Western novelist Zane Grey was credited with writing the comic strip that started in newspapers in February 1935. The first artist was Allen Dean. The comic strip inspired two 12-chapter serials, both starring Allen Lane (later to become known as cowboy star Allan "Rocky" Lane and later still to be the voice of TV's talking horse, Mr. Ed): *King of the Royal Mounted* (1940) and *King of the Mounties* (1942).

Li'l Abner

Al Capp's comic strip about the denizens of Dogpatch, way back in the hills, began in newspapers on Aug. 13, 1934, and inspired two feature movies, one of which was based on a hit Broadway musical:

Li'l Abner (1940). Granville Owen played Abner, Martha O'Driscoll played Daisy Mae, and wrestler Man-Mountain Dean played Earthquake McGoon (nice casting, since Capp had based McGoon on Dean); the supporting



cast included Buster Keaton.

Li'l Abner (1959). This film (above) was the movie version of the Broadway musical and starred Peter Palmer as Abner, Leslie Parrish as Daisy Mae, and Stubby Kaye as Marryin' Sam.

Little Orphan Annie

Harold Gray created Annie for a newspaper comic strip that began in 1924. It became a popular radio program in 1932, and eventually the basis for three movies and a Broadway musical: *Little Orphan Annie* (1932), with Mitzi Green as Annie; *Little Orphan Annie* (1938), with Ann Gillis in the title role; and *Annie* (1982), with Albert Finney as Oliver "Daddy" Warbucks, Aileen Quinn as Annie, and featuring Tim Curry, Carol Burnett, and Bernadette Peters. The last-named film is the movie version of the musical.

Mandrake the Magician

Lee Falk and Phil Davis began this newspaper comic strip in June 1934, and it inspired a serial and a feature film, both called *Mandrake the Magician*. The 12-chapter serial (1939), starred Warren Hull; the feature movie (1979) starred Anthony Herrera.

"Mickey 'Himself' McGuire" was the general title of the series of 33 comedy shorts based on a youngster in Fontaine Fox's *Toonerville Folks* cartoons, which began in newspapers in 1915. The movie comedies were all made between 1928 and 1930, and starred Joe Yule Jr., who was 8 years old when the series began. He adopted the name of Mickey McGuire for himself but, when the film series ended, he rejoined his family in its vaudeville act. When he returned to movies in 1932, he kept the adopted first name of Mickey but changed his last name, becoming Mickey Rooney. (His father, Joe Yule Sr., later starred as Jiggs in a short film series based on the comic strip *Bringing up Father*.) Titles of the Mickey McGuire series are unavailable.

Modesty Blaise (1966). Monica Vitti, Dirk Bogarde, and Terence Stamp all starred in this campy film based on a British comic strip about a sexy young lady involved in espionage. Peter O'Donnell and Jim Holdaway did the comic strip.

Nancy, the Movie (production plans announced, no cast on record yet [see tower]). The film is to be about Nancy and Sluggo as adults, from Ernie Bushmiller's newspaper comic strip. Nancy originated in Bushmiller's *Fritzi Ritz* comic strip, started in the 1920s, but got her own comic strip in 1940.

"The Newlyweds" was the name of the series of 17 comedy shorts, all made between 1926 and 1927. The films were based on George McManus' *The Newlyweds* newspaper strip that was started in 1904. Titles of the films are unavailable.

The Phantom (1943). This jungle adventure was a 15-chapter serial that starred Tom Tyler and was based on the newspaper comic strip by Lee Falk and Ray Moore. The strip first appeared in 1936.

Popeye (1980). The live-action feature, regarded by some as a classic and by others as a bomb, starred Robin Williams as Popeye and Shelley Duvall as Olive Oyl. It was an adaptation of the newspaper comic strip *Thimble Theatre*, which made its debut in 1919 but did not introduce Popeye as a character until Jan. 17, 1929. Popeye generally is credited with being the world's first super-hero of comics — preceding Superman by almost a decade. (More than 250 animated adventures of the spinach-eating seaman have been produced.)

Prince Valiant (1954). Robert Wagner in the title role headed a cast that included Janet Leigh, James Mason, Debra Paget, Sterling Hayden, Victor McLaglen, Donald Crisp, and Brian Aherne. It was based on the Hal Foster newspaper strip about the days of King Arthur; the strip began Feb. 13, 1937.

The Punisher (1990). Dolph Lundgren and Louis Gossett Jr. starred in a film adventure of the hero of Marvel's comic-book series started in the 1980s, written by Carl Potts.

Radio Patrol (1937). This adventure originated in a newspaper comic strip about street cops in those newfangled radio-equipment patrol cars. It began April 16, 1934, written by Eddie Sullivan and drawn by Charles Schmidt. The comic strip later changed its title to *Sergeant Pat of the Radio Patrol*. Veteran actor Grant Withers starred in this 12-chapter serial.

Red Barry (1938). Buster Crabbe was in the title role of this 13-chapter serial based on a newspaper comic strip about a detective. The strip began its run in 1934, written and drawn by Will Gould (no relation to *Dick Tracy* creator Chester Gould).

Red Ryder

This newspaper comic strip by Fred Harman began in 1933 under the title of *Bronc Peeler*, but on Nov. 6, 1938, its title was changed to *Red Ryder*. It inspired one serial and 27 Saturday-afternoon-matinee feature films:

Adventures of Red Ryder (1940). Don "Red" Barry — whose hair was *not* red — starred in this 12-chapter serial, with Tommy Cook as Little Beaver and Noah Beery Sr. as the villain.

Following the serial, Gordon "Wild Bill" Elliott starred in a series of 16 Red Ryder films, supported by Alice Fleming as The Duchess and Bobby Blake (later Robert Blake) as Little Beaver:

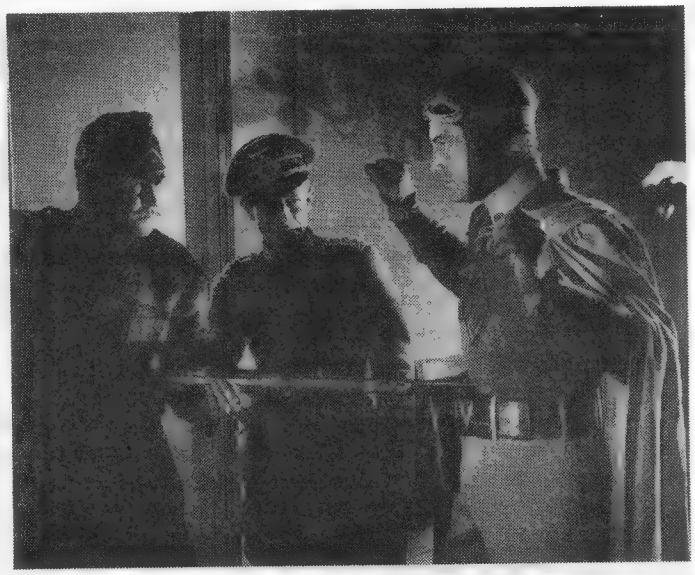
Tucson Raiders (1944), with George "Gabby" Hayes; *Marshal of Reno* (1944) with Hayes again; *The San Antonio Kid* (1944) with Blade Edwards; *Cheyenne Wildcat* (1944); *Vigilantes of Dodge City* (1944); *Sheriff of Las Vegas* (1945); *The Great Stagecoach Robbery* (1945); *The Lone Texas Ranger* (1945); *Phantom of the Plains* (1945); *Marshal of Laredo* (1945); *Colorado Pioneers* (1946); *Wagon Wheels Westward* (1946); *California Gold Rush* (1946); *Sheriff of Redwood Valley* (1946) with Bob Steele; *Sun Valley Cyclone* (1946); and *Conquest of Cheyenne* (1946).

Elliott and Fleming left the series at that point. Elliott was replaced by Allan Lane. Martha Westworth became the new Duchess; Blake stayed on as Little Beaver; *Santa Fe Uprising* (146); *Stagecoach to Denver* (1946); *Vigilantes of Boomtown* (1947); *Oregon Trail Scouts* (1948); *Marshal of Cripple Creek* (1948); and *Rustlers of Devil's Canyon*.

Lane and Blake both left the series at this point. Lane was succeeded by Jim Bannon; Blake was not replaced: The remaining four Red Ryder movies were: *Ride, Ryder, Ride* (1949); *Roll, Thunder, Roll* (1949); *The Fighting Redhead* (1949); and *The Cowboy and the Prize Fighter* (1950).

Reg'lar Fellers (1941). This kid comedy starred Carl "Alfalfa" Switzer, better known from Little Rascals/Our Gang comedies. It was based on a newspaper comic strip introduced in 1919 by Gene Byrnes.

The Rocketeer (1991). Bill



Campbell, Jennifer Connelly, Alan Arkin, and Timothy Dalton starred in this adventure epic based on a comics hero introduced as a back-up feature in *Starslayer*. The feature first appeared in 1981, written and drawn by Dave Stevens.

Secret Agent X-9

There were two film versions of this newspaper strip originally written by mystery novelist Dashiell Hammett and drawn by Alex Raymond. It made its debut in 1934. Both movie versions were serials, and both bore the title *Secret Agent X-9*. The first one, in 1937, ran for 12 chapters and starred Scott Kolk; the second, in 1945, ran for 13 chapters and starred Lloyd Bridges and Keye Luke.

Sheena (1984). Tanya Roberts went blonde to play the heroine from the feature that started in *Jumbo Comics* in September 1938. The comics feature was *Sheena, Queen of the Jungle*, originated by S.M. Iger and Will Eisner, but made popular in the hands of artist Mort Meskin and writer William Thomas.

Skippy

This newspaper comic strip by Percy Crosby made its debut in 1923 and was the basis for a movie (*Skippy*) and its sequel (*Sooky*), both released in 1931 and both starring Jackie Cooper.

Spider-Man (1977). Nicholas Hammond starred as Peter Parker and The Amazing Spider-Man, based on the feature started by writer Stan Lee and first drawn by Steve Ditko in Marvel Comics' *Amazing Fantasy* #15 in August 1962. (It was announced in October 1991 that James Cameron will write and direct a *Spider-Man* movie with a release date of 1993 [see tower].)

Spy Smasher (1942). This 12-chapter serial starring Kane Richmond and Marguerite Chapman later was edited to a feature-

And we quote...

"... after Captain Marvel, he was the most popular and successful character in [*Whiz Comics*]. Spy Smasher *[above]*, in reality wealthy sportsman Alan Armstrong, lived up to his name and specialized in combating spies, saboteurs, and would-be invaders. ... He had no superpowers, and when he wanted to fly, he had to hop into his gyro-sub."

— *Ron Goulart*
The Encyclopedia of American Comics

Updates

• *There's no* ***Nancy*** *movie yet.*

• ***The Phantom*** *was released as a theatrical film in 1996. Billy Zane became the latest incarnation of "The Ghost Who Walks." Although unsuccessful commercially, the movie captured the essence of the character and his 1930s setting.*

• *The Cameron* ***Spider-Man*** *film has yet to be released — though a keychain celebrating its manufacture was sent as a promotional item at one point.*

Memories of Jim Neal

By Roy Thomas

I don't really remember the circumstances under which I first met Jim Neal, back in the 1970s. Probably it was through the auspices of the West Coast Comics Club, a meeting or two of which I attended as a guest soon after I moved to Los Angeles in 1976.

Jim, an enthusiastic comics (and especially *Conan*) fan, was working for a newspaper in Fullerton, Calif., near Los Angeles, for which he wrote headlines, and he often regaled Dann and me with tales of journalistic folly.

I recall vividly his once stopping by our place in San Pedro and proudly unveiling a part of his collection of swords. Jim with a broadsword in his hand was an impressive sight, given that he was roughly six and a half feet tall and weighed around 300 pounds. At such times he resembled Hagar the Horrible more than anyone else I ever met, with the possible exception of Hagar's creator, Dik Browne, himself. (Strangely, I often thought he greatly resembled the late John Verpoorten, Marvel artist, production manager, and friend who likewise died way too young in 1977.)

Over the years, Jim was ever a reassuring, friendly presence towering above the hordes at the ever-expanding San Diego conventions, the more so after he moved to the San Diego area. And I was always very sorry if unavoidable circumstances prevented his attending one of the big birthday bashes I threw for myself each November. I fondly recall a cartoon he drew of himself, arriving at one of those parties with a six-pack of Dos Equis under one arm, calling out, "OK, Roy, I'm here! Where's all them celebrities?"

Jim was the kind of guy who was always willing and eager to lend a hand, usually before you asked for it.

Only days after he learned I was returning to script *Conan* for Marvel *circa* 1990, I received in the mail a black-bound manuscript many dozens of pages long, detailing (in chronological order!) each and every story in *Savage Sword of Conan* which had been scripted by another hand than mine.

When I insisted on paying him a pittance for all this labor, which would make my continuity task far easier, I had trouble getting him to take the money.

And when I later utilized that material in an ongoing, serialized "Comics Chronology of Conan" in *Conan Saga*, he was even more reluctant to take additional payment. Helping out was just something he did.

To the end, Jim retained an enthusiasm for comics in general and *Conan* in particular. His own epic-style poems featuring Robert E. Howard's barbarian hero won a couple of poetry prizes, and he was overjoyed when I had an artist illustrate one of them, "The Treasure," for *Savage Sword*. In one of the last letters I had from him, he was eagerly looking forward to the appearance of the second, "The Battle of Venarium," which editorial changes had long delayed — and still do.

Ah, those letters!

Always full of as much humor as he expressed in that big, barrel-chested laugh of his. When he was undergoing radiation treatments for cancer, it was often difficult to remember that he was writing of life-and-death matters, so robustly optimistic and spirited were his comments thereon.

Often, even in those dark moments, the centerpiece of such a letter was an elaborate buildup to some final, groan-inducing pun. Jim loved puns.

But the thing I'll always remember most about his letters was the dating system he used during the last few years. Jim was contemplating retirement from the newspaper biz after many decades, and the date of each letter was followed by the latest installment of a parenthetical countdown ("537 Days till Retirement," "456 Days till Retirement," *etc.*)

Alas, Jim's countdown never quite reached zero — at least, not in the way he had hoped. It's as if he and Fate were in possession of two quite different countdown systems, which seemed to be running neck and neck for a while there.

But, as always happens, Fate won in the end.

And we lost.

I know I did.

Jim Neal Feb. 7, 1931-Dec. 19, 1995

*[Longtime **CBG** contributor Jim Neal sent this "Obituary Information on Jim Neal" on July 16, 1994, after he had been diagnosed with cancer. He commented that, as a newspaperman, he knew how important it was to have this material on hand.]*

Name: James Woodward Neal, but went by Jim Neal.

Born: Feb. 7, 1931, in Lometa, Texas.

Graduate of Eden (Texas) High School 1948.

Enlisted in U.S. Navy in March of 1949; stationed with Seabee units in Puerto Rico (about two years), Newfoundland (about one year). Discharged (after three years, 10 months, 19 days, and about an hour) in Boston, Mass., in 1953. Rank at time of discharge: Petty officer second class.

Entered North Texas State College (now the University of North Texas) in fall of 1953; took bachelor's degree in journalism at North Texas in 1956.

Marriage: April 17, 1954, to Patricia Ann Dulin of Fort Worth, Texas. They met in a freshman journalism class at college in 1953.

Career: Began working part-time at the Denton *Record-Chronicle* in 1954, stayed on as a full-time reporter until the summer of 1960.

Joined staff of the Fort Worth *Press* in 1960, worked as general-assignments reporter, police reporter, aviation editor, rewrite man, copy editor, and, when the *Press* folded in 1975, Neal was Sunday editor.

Joined staff of the Fullerton (Calif.) *Daily News-Tribune* in 1975 as copy editor and won several awards in Orange County Press Club competitions, including first place for inside page layout in 1977 and first place for best newspaper headline portfolio in 1981. The *News-Tribune* folded in 1984.

Joined staff of San Diego (Calif.) *Union* in 1985, as copy editor, stayed on through merger of the *Union* and its sister paper, the *Tribune*, when it became the San Diego *Union-Tribune* in 1992.

Some sidelines in no particular order:

Judo: Neal helped teach judo at the Denton Junior Optimist Judo Club in the late 1950s through early 1960s.

Aviation: After becoming aviation editor on the *Press*, Neal won his pilot's license and was an enthusiastic flier as long as he had the time, weather, and money for flights.

Air Force Reserve: In the middle '60s, covering military matters for the *Press*, he joined the Fort Worth unit of the Air Force Reserve and was twice named the unit's outstanding airman. He was named once as outstanding airman of the five- or six-state reserve region. (Sorry, I've forgotten the year.) Rank at time of discharge: Technical sergeant.

Acting: Performed with the Texas Gridiron Show for about 20 years as a member of the Fort Worth chapter of the Society of Professional Journalists (then known as Sigma Delta Chi), even before Neal was living in Fort Worth.

In these shows he played John Connally during all the years that Conally was governor.

As a *Press* reporter, Neal was assigned to do a story on a Casa Mañana Theatre production of *Mr. Roberts* in December 1960 (stars: Ralph Meeker, Eddie Bracken, Frank McHugh). Neal joined the cast as one of the rowdy sailors returning to the ship in a less-than-sober state.

Work with the Texas Gridiron Show led to an offer to do two roles in the summer of 1966. As a professional actor — a part-time sideline to his newspaper work — Neal performed these roles at Casa Mañana:

Big Jule in *Guys and Dolls* (June 20-July 2, 1966)

Earthquake McGoon ("the world's dirtiest rassler") in *Li'l Abner* (July 4-16, 1966).

Hassi in *The Desert Song* (July 31-Aug. 12, 1967), with Betty Buckley, then a junior at TCU.

Buffalo Bill in *Annie Get Your Gun* (May 20-June 1, 1968), with Ruta Lee as Annie.

Officer Krupke in *West Side Story* (July 28-Aug. 9, 1969).

The Russian constable in *Fiddler on the Roof* (Aug. 30-Sept. 11, 1971).

The Russian constable in a repeat performance of *Fiddler on the Roof* (May 20-June 1, 1974).

Neal also appeared in three Fort Worth Opera Association productions, as the pharaoh's bodyguard in *Aida* in 1967 (one of the stars was Placido Domingo), as the royal executioner in *Turandot* in 1969, and as Ivan in *Die Fledermaus* in 1970.

Neal also appeared in one Fort Worth Community Theatre production, as Murray the cop in *The Odd Couple*, and for this performance won the FWCT's award as best supporting actor of the year.

Freelance writing: When Neal moved to California, he began selling articles to magazines and developed an interest in writing narrative poetry.

His poetry — both narrative and humorous — have appeared in *The American Legion* magazine, the now-defunct *Fantasy Book* magazine, and several smaller publications. At least three of his narrative poems have appeared as multi-page adventures in Marvel Comics' *The Savage Sword of Conan*.

While living in Fullerton, Neal won three major awards in the annual competition of the World Order of Narrative Poets, an international contest for poems that tell stories. The only restriction was that they be written in English.

Neal's "Warrior and Wizard" took the Homeric Genius Award (grand prize) in the 1981 contest, his "Battle of Venarium" won the Coleridge Award (fourth place) in the 1982 competition, and his "Treasure" won the Chaucerian Award (first place) in the 1983 contest. "Treasure" was scheduled to be printed in *Savage Sword of Conan* #226.

One of Neal's nearly 100 published limericks won a California state competition in the early '80s. (If it's of any interest, it's below):

The Polysyllabic Review
Advises its readers, it's true,:
"In all conversation,
Eschew obfuscation,
And all appertaining thereto."

Neal began writing text articles for Marvel Comics through his interest in Conan the Barbarian. He'd become a fan of the stories of Robert E. Howard and began doing articles for *Savage Sword of Conan* for Roy Thomas in the late '70s.

Survivors: Neal's wife of 40 years, Patricia Neal, of San Diego.

Oh, and by the way: I don't know whether it's of any interest or not, but Neal is (or was) six feet, six inches tall and weighed 300 pounds. (During his theater days in Fort Worth, he was about 25 pounds lighter.)

On Jim Neal

By Jesse Groth

Though many readers will recognize his name as a frequent contributor to these pages, I knew Jim Neal as the best friend I never met. A letter of mine printed in *Oh, So?* nearly five years ago prompted a response from Jim that initiated a correspondence that lasted until the cancer that pursued him over this past year overtook him. Jim seemed to know everything about Sherlock Holmes, Doc Savage, and certainly Conan — and at least a little about most things literate or theatrical. I could talk at length about his accomplishments as a longtime journalist, amateur actor, award-winning poet, and comics contributor. I could also drop names about the many noted people he encountered during his lifetime, but that isn't the Jim I came to know.

The Jim Neal I knew was a man who respected the written word. He delighted in exchanging thoughts and ideas with his many correspondents, in and outside the country. He could be in a fine restaurant with a lovely view — and have the most fun of anyone there by getting a sparrow to take a piece of bread from his fingers. He could spend hours at the San Diego Comic-Con and be less interested in tracking down a rare issue than in tracking down his friends (and maybe yanking the occasional editor out of her hotel for a tour of the California coastline). Most of all, he was a happily married man, spending more than 41 years with wife Pat — quite the inspiration to us single types.

As I write this, it seems somehow an inadequate remembrance of my friend. It does bring back some happy memories of exchanges over the past few years. Certainly there is regret that we never had the opportunity to meet face-to-face.

Of course, sadness for Pat on her loss. Sadness that he was scheduled to retire from the San Diego *Union-Tribune* in February, a retirement he was eagerly anticipating, along with a return to his native Texas. (I really would've loved to hear the first story after he stuck the broadsword in the shotgun rack of the pickup.)

And sadness that I will no longer share Jim's wit and wisdom.

But most of all, sadness, because I will miss my friend.

Movies from the Comics
(From Page 167)

length movie and was released as *Spy Smasher Returns*. The character made his debut in 1940 in *Whiz Comics* as a back-up feature. Writer Bill Parker and artist C.C. Beck were the team that created the concept.

Superman

The Man of Steel possibly is the most famous comics superhero of them all. His adventures first appeared in DC's *Action Comics* on June 1, 1938. produced by writer Jerry Siegel and artist Joe Shuster, and was the basis for two movie serials, five movie features, a TV series, and one spinoff movie:

Superman (1948) and *Atom Man vs. Superman* (1950) were both 15-chapter serials starring Kirk Alyn.

Superman and the Mole Men (1951). George Reeves starred; it was the pilot for the TV series.

Christopher Reeve starred as Clark Kent/Superman and Margot Kidder as Lois Lane in the next four movies — *Superman* (1979), with Marlon Brando, Gene Hackman, and Glenn Ford, among others; *Superman II* (1980), also with Hackman; *Superman III* (1983), with Robert Vaughn; and *Superman IV* (1987), with Hackman once again.

The spinoff was *Supergirl* (1984), which starred Helen Slater in the title role and featured performances by Faye Dunaway, Peter O'Toole, Brenda Vaccaro, and Mia Farrow. The character first appeared in *Action Comics* in May 1959.

The Swamp Thing

Created by writer Len Wein and artist Berni Wrightson in DC Comics' *House of Secrets* in 1971. Swamp Thing (above) got his/her/its own comic book in 1972. Two films were made, both with Louis Jourdan — *The Swamp Thing* (1982), with Adrienne Barbeau; and *Return of the Swamp Thing* (1989), with Heather Locklear — and a syndicated TV series was spun off.

Tailspin Tommy

Aviation daredevil Tailspin Tommy Tompkins' adventures appeared before the public first in a newspaper strip that started in 1928, written by Glenn Chaffin and drawn by Hal Forrest. Two serials and four feature movies were made:

Tailspin Tommy (1934). Maurice Murphy played Tommy in this 12-chapter serial.

Tailspin Tommy and the Great Air Mystery (1935). This 12-chapter serial starred Clark Williams as Tommy and Noah Beery Jr. as his mechanic, Skeeter.

Stunt Pilot (1939). John Trent played Tommy, Marjorie Reynolds his girlfriend, pilot Betty Lou Barnes, and Milburn Stone (yes, the same one who in later years played Doc Adams on TV's *Gunsmoke*) as Skeeter. This wasthe first of the series of four feature films; titles of the other three are not currently available.

Tales from the Crypt

Tales from the Crypt and *Vault of Horror* were a pair of chilling E.C. publications from the 1950s. Two movies were made using the names of the two comic books as titles. Each was an anthology of five horror tales. The movies were *Tales from the Crypt* (1972), with Sir Ralph Richardson, Peter Cushing, and Joan Collins as three of the stars, and *Vault of Horror* (1973), featuring performances by Tom Baker, Terry-Thomas, Curt Jergens, and Glynis Johns. The second film was reissued under a new title, *Tales from the Crypt II*.

Teenage Mutant Ninja Turtles

These four heroic pizza-loving crime-fighters first appeared in a black-and-white comic book by Kevin Eastman and Peter Laird in spring 1984; the two feature films were filmed with live-action casts:

Teenage Mutant Ninja Turtles (1990), with Judith Hoag and Elias Koteas, and *Teenage Mutant Ninja Turtles: The Secret of the Ooze* (1991), with Paige Turco, David Warner, and Ernie Reyes Jr.

Terry and the Pirates (1940). Williams Tracy played Terry Lee, and Granville Owen (who the same year would play another comics character in a comedy — the title role in *Li'l Abner*) played Pat Ryan in this 15-chapter serial. The newspaper comic strip by Milton Caniff began Oct. 22, 1934.

Tex Granger (1948). This 15-chapter serial starred Robert Kellard and Peggy Stewart and was based on a western comic strip from the 1940s.

Tiffany Jones (1973). Anouska Hempel played the title role based on a British newspaper comic strip by two women, artist Pat Tourret and writer Jenny Butterworth. It made its debut Nov. 11, 1964.

Tillie the Toiler (1927). Marion Davies starred in this movie from Russ Westover's newspaper comic strip about a working girl. It began in 1921.

Tim Tyler's Luck (1937). The jungle adventure about the members of the Ivory Patrol starred Frankie Thomas as Tim and William Benedict as Spud and featured Jack Mulhall. It was based on a newspaper comic strip by Lyman Young (brother of *Blondie* creator Chic Young). It began in 1928.

Up Front

During World War II, both the fighting men fresh from combat and the people on the home front made a huge audience for Bill Mauldin's single-panel cartoons, most about two GIs named Willie and Joe. The adventures, in training and in battle, formed the basis for two movies — *Up Front* (1951),

Flashback

• *The television series of* ***Lois & Clark — The New Adventures of Superman*** *came (in September 1993) and went (at the end of last season) since Jim put together this summation — but plans have been announced for a new* ***Superman*** *movie, starring Nicholas Cage, with at least one draft of the script written by Kevin Smith.*

• *A third Teenage Mutant Ninja Turtles feature was released in 1993.*

... and on.

• *Howard the Duck* (1986). **Awards:** Golden Raspberry Awards 1986: Worst Picture, Worst Screenplay.

• *Judge Dredd* (1995). **Nominations:** Golden Raspberry Awards 1995: Worst Actor (Sylvester Stallone).

• *Richie Rich* (1994). **Nominations:** Golden Raspberry Awards 1994: Worst Actor (Macaulay Culkin).

• *Superman: The Movie* (1978). **Awards:** Academy Awards 1978: Best Visual Effects; National Board of Review Awards 1978: 10 Best Films of the Year. **Nominations:** Academy Awards 1978: Best Film Editing, Best Sound, Best Original Score.

(Sources: *Leonard Maltin's 1996 Movie & Video Guide*, Signet; *The Complete Directory to Prime Time Network and Cable TV Shows 1946-Present*, Ballantine; *VideoHound's Golden Movie Retriever 1997*, Visible Ink.)

with David Wayne and Tom Ewell, and *Back at the Front* (1952) with Ewell and Harvey Lembeck. The latter movie also has been released under the title *Willie and Joe Back at the Front*.

The Vigilante (1944). Ralph Byrd, better known as the movies' Dick Tracy, starred in this 15-chapter serial based on a back-up feature in *Action Comics*. The comic-book feature was done by Mort Weisinger and Mort Meskin and started in 1943.

Wonder Woman

The super-heroine made her debut in DC's *All-Star Comics* in December 1941, written by Charles Moulton, a pen-name for psychologist William Moulton Marston, Ph.D, developer of much of the science that went into the invention of the lie detector. Two movies were produced, both for television:

Wonder Woman (1974). The movie used the name of the comic book heroine, but that was about the only thing similar. Cathy Lee Crosby starred, supported by Ricardo Montalban and Andrew Prine.

The New, Original Wonder Woman (1975). Despite the title, this is the old, traditional Wonder Woman — the one fans missed in the first movie. Stars were Linda Carter as Diana Price/Wonder Woman, Lyle Waggoner as Steve Trevor, and Red Buttons, Cloris Leachman, Henry Gibson. It was the pilot for the successful television series.

Neal was both speculative essayist and poet

By Fred Blosser

Jim Neal will be remembered by Conan fans for the many "speculative essays" (to borrow Roy Thomas' term) that he wrote for *Savage Sword of Conan* and other Marvel magazines beginning in 1979. The most recent of these was "Conan File: Barbarian Banquet" in *Savage Sword* #213, Sept. 1993.

In these essays, Jim performed signal service to Conan fandom by writing the comics equivalent of scholarly treatises about Conan's life and times. He based his details on references and hints in the original Conan pulp magazine stories by Robert E. Howard; the later pastiches by L. Sprague de Camp, Lin Carter, and others; the Marvel adaptations of those works; and original Marvel tales by Roy Thomas and others.

These articles were valuable for helping newer fans learn quickly and entertainingly about the often-bewildering basics of Conan's imaginary "Hyborian Age" world. They also made essential reading for hardcore fans because they were the first such pseudo-documentary essays to concentrate on the Marvel version of the Conan saga (other "probable outlines of Conan's career" by Clark, Miller, and deCamp were based strictly on the non-comics Conan adventures — even those essays by deCamp that were written after the Marvel series began in 1970). Additionally, Jim was the first enthusiast to write a comprehensive "biography" of King Kull, the other major R.E. Howard barbarian hero who became a successful Marvel comics character ("Tiger of Atlantis" in *Marvel Preview* #19).

Jim's other significant contribution to the Conan comics came in the form of several epic narrative poems that appeared in *Savage Sword* with illustrations by Marcos, Garcia, and others. These poems, which included "Challenge" (*Savage Sword* #93), "The Crypt" (*Savage Sword* #105), and most recently "Treasure" (*Savage Sword* #227) were rip-roaring mini-sagas that told brand-new tales of Conan in verse form. These poems ran as secondary features in *Savage Sword*, but often they were better than the featured Conan stories in the same issues. Propelled by Jim's keen sense of narrative drive, musical rhyme, and surging poetic meter, they compared favorably to the epic balladry that Howard himself wrote in the 1920s and '30s in the tradition of Rudyard Kipling and G.K. Chesterton.

It's regrettable that no one ever collected these little masterpieces in book form. Regrettable, too, that Jim hadn't yet begun to write in this form during the heyday of sword and sorcery fiction in the late 1960s and early '70s, when his ballads would surely have been anthologized by Lin Carter and other hardcover and paperback editors.

Like R.E. Howard, Jim was a Texan by birth. He was a Navy vet, a long-time newspaperman in Texas and California, a fencer (the sword-wielding kind — hence his love for Conan and the swashbuckling movie adventures of Errol Flynn and Tyrone Power), an incorrigible devotee of puns, and an accomplished little theater actor specializing in musical comedy (one of his co-stars during his days on the boards in Texas in the '60s and early '70s was Betty Buckley, who has since gone on to considerable success on Broadway, in the movies, and on TV).

I should clarify that last sentence: I mean that Jim was a performer in little theater — not a little actor. He was a big, towering guy in both physical stature and spirit, and one of the purely nicest people I ever met. He was a good friend and a fine writer who will be sorely missed.

But wait! There's more, more, more!

In the years since Jim Neal's piece on movies based on comic books and comic strips ran in our first ***Comics Buyer's Guide Annual***, a number of comics-based movies and television shows have been produced. In addition to items that Neal missed initially in his article — and keeping in mind that his primary focus was American films — these include:

• *The Amazing Spider-Man* (1978). The short-lived CBS series (it ran one month) starred Nicholas Hammond as the wallcrawler and inspired a series of seven specials later in 1978 and 1979.

• *Barb Wire* (1996). Pamela Anderson took on the title role of a female biker in a near-future crime-ridden city, based on the Dark Horse series.

• *Buck Rogers* (1939). The long-running newspaper strip inspired a movie serial that was re-edited that same year and re-issued as *Destination Saturn*. Buster Crabbe, who also played Flash Gordon, starred as the intrepid adventurer. With the exception of a short-lived ABC series in 1950, it would be 40 years before another attempt was made to bring Buck before the cameras. *Buck Rogers in the 25th Century*, starring Gil Gerard as a shuttle pilot whose ship had experienced a malfunction plunging him into a sleep of nearly 500 years, inspired an NBC television series of the same name that ran from 1979 to 1981. The final season of the show sent Buck and his friends on an intergalactic mission reminiscent of both *Star Trek* and *Battlestar Galactica*.

• *Casper* (1995). Combining live-action with animated ghosts, the Harvey Comics character came to the big screen with "co-stars" Bill Pullman, Christina Ricci, and Eric Idle.

• *The Crow* (1993). James O'Barr's comic book came to the big screen but was marred by calamity with the accidental shooting death of star Brandon Lee near the end of filming. A second Crow movie, *The Crow: City of Angels,* was released in 1996.

• *Dennis the Menace: Dinosaur Hunter* (1993). Released at about the same time as *Dennis the Menace* starring Walter Matthau, this film has William Windom as Mr. Wilson whose retirement is disturbed by an invasion of reporters and scientists in the Mitchells' backyard after Dennis unearths what appears to be a dinosaur bone.

• *The Flash* (1990-1991). Elements of both the Barry Allen Flash and the Wally West Flash were combined in the CBS series starring John Wesley Shipp. Excellent special effects and references to comics creators ("Meet me at the corner of Gardner and Fox.") were liberally peppered throughout the series. Robert Shayne, who played Inspector Henderson on *The Adventures of Superman* TV show in the 1950s, had a role as a blind newspaper dealer.

• *Heavy Metal* (1981). Based on features appearing in the fantasy magazine of the same name, the animated film had several short sequences loosely joined by a framing sequence. The 1996 re-release on home video featured pencil roughs of a section that had been dropped from the theatrical release.

• *The Human Target* (1992). Based on a DC back-up series, Rick Springfield starred as Christopher Chance, a master of disguise who impersonated people in danger. DC also produced a one-shot special to tie in with the ABC show.

• *Judge Dredd* (1995). Based on the long-running British comics series, Sylvester Stallone starred as the top cop (the police had grown to become judge, jury, and executioner) in the sprawling futuristic Mega-City One.

• *Justice League Roast.* Information on this live-action special, which aired in the 1970s, and its companion piece, was irretrievable.

• *The Mask* (1994 — don't confuse it with movies by that title released in 1961, 1985, or 1988). The Dark Horse comic-

... and did you see ...

This summer brought still more movies from comics — but have *you* seen them yet?

• *Men in Black*
• *Spawn*
• *Steel*

And *Spawn* has also appeared in animated form on HBO and prerecorded video release, priced for sales (as opposed to rentals). (See Page 44 for more information.)

The three theatrical releases may still be seen on some area screens.

book stories written by John Arcudi were transformed by filmmakers into a saga starring Jim Carrey as a put-upon guy who is transformed by a mystic mask.

• *Richie Rich* (1994). The first of the Harvey characters to make it to the big screen, Macaulay Culkin played the "Poor Little Rich Boy."

• *Sable* (1987-1988). Filmed on location in Chicago and based on the independent series by Mike Grell, the ABC series lasted three months. Rene Russo played Sable's girlfriend, Eden Kendall.

• *Tales from the Crypt Presents Bordello of Blood* (aka *Bordello of Blood*) (1996). Dennis Miller was one of the stars who paid a visit to the E.C.-inspired movie, which also featured former *Playboy* Playmate Erica Eleniak.

Comics have also played a major part in a number of movies and television shows, including:

• *Artists and Models* (1955). Dean Martin is a struggling comic-book artist and Jerry Lewis is his comics-buff roommate.

• *Bob* (1992-93). Starring Bob Newhart as a long-time greeting card artist, whose earlier comics creation, Mad Dog, was revived as a gun-toting vigilante, the series only lasted one season in this incarnation, before returning in the fall of 1993 completely revamped. The revamp only lasted for five episodes. A number of contemporary comics references, including one to ***CBG***, popped up throughout the series' first season — and some real-life comics pros appeared as extras in one installment.

• *Caroline in the City* (1995-present). Lea Thompson plays a cartoonist transplanted from her native Wisconsin to New York City.

• *Chasing Amy* (1997). Director Kevin Smith's third movie featured the misadventures of a pair of wannabe comics artists attempting to sell their creation. Some real-life comics pros appeared as extras.

• *Clerks* (1994). Smith's first movie contained a number of comics references with a convenience store counterperson and his video store counterpart exchanging their views on a number of topics.

• *Cool World* (1992). An underground cartoonist (Gabriel Byrne) enters his own creation and accidentally frees one of his characters, Holli (Kim Basinger), into the real world. Brad Pitt plays a cop from the animated world who pursues Holli into the real world.

• *The Good Humor Man* (1950). Jack Carson sells ice cream — but there's a murder, and he and a gang of "Captain Marvel Kids" get involved.

• *The Hand* (1981). The hand of a cartoonist (Michael Caine) is cut off, and a fantasy ensues. The poorly reviewed movie was directed by Oliver Stone. The original art shown in the film was drawn by Barry Windsor-Smith and scripted by Roy Thomas.

• *He & She* (1967-1970). This short-lived TV series resembled the *Dick Van Dyke Show*, with Richard Benjamin in the Van Dyke role as a cartoonist whose creation, Jetman, has been picked up as a TV series. Benjamin's real-life wife, Paula Prentiss, played his wife on the show, and Jack Cassidy played the actor portraying Jetman.

• *How to Murder Your Wife* (1964). A drunken cartoonist — and confirmed bachelor — (Jack Lemmon) marries a woman he doesn't know and tries to think of ways to get rid of her.

• *The Lost Boys* (1987). A group of teens move to a new town but discover unsettling things, guided by boys in a comics shop. The cast included Corey Haim, Keifer Sutherland, and Corey Feldman. The film's director was Joel Schumacher.

• *Mallrats* (1995). Stan Lee was one of the guest stars in Smith's second movie, set in and around a New Jersey mall where one of the principal hangouts was a comics shop.

• *My World and Welcome to It* (1969-1972). William Windom starred as a writer and cartoonist who mused on his life through the use of James Thurber-like cartoons. CBS reran episodes of the NBC show in 1972.

• *The War between Men and Women* (1972). A Jack Lemmon comedy used some of the same Thurber-like material that inspired *My World and Welcome to It*.

Ten Great Comics Adaptations

By T Campbell

Adaptations may be the lowest form of comics. We spend a great amount of time celebrating our medium's special qualities — its interactive visuals, its woven words and pictures, its personal touch. And other media have their specialties, too. So adapting one medium into another is often like translating an Eskimo poem about snow. Something always gets lost.

But a few times, just a few times, something great gets gained.

• ***Hamlet*** has taken many forms. Eisner put "to be or not to be" in a ghetto punk's mouth in his *Comics and Sequential Art* to prove a point. But when *Classics Illustrated* revived in the early '90s, it did literature's most complex character proud.

Steven Grant paced the story so that only 44 pages contained Shakespeare's longest play. Tom Mandrake's ambiguous watercolors and windlike hatching added to the story's invisible, irresistible forces. Best of all, with boldface, italics, ellipses, and linked balloons, the lettering treated the play, not as holy text, but as Shakespeare intended: words to act through.

• ***Tomb of Dracula***. Dracula is the only character born in print to become a major player in the Marvel universe. Marv Wolfman and Gene Colan moved Dracula beyond Bram Stoker's devil-figure to a multifaceted protagonist: warrior-king, dark priest, evil, and cunning, yet capable of charity and even love.

Dracula is also a rare major character who is probably *all* dead. It's been a decade since Doctor Strange rid the world of vampires, and, while Dracula has turned up elsewhere (or Elseworlds, in a couple of Batman specials), at Marvel Strange's spell seems to be holding.

• **Moby Dick.** The other *Classics Illustrated* on this list belongs less to Herman Melville than to Bill Sienkiewicz. Its gripping mood fits Sienkiewicz' expressionism. His Ahab has a square, narrow head, wire-drawn shoulders, palsied hands. As the story progresses, Sienkiewicz gives us increasingly distorted views of Ahab's face. Indeed, though he sticks to "Ishmael" as narrator, Sienkiewicz' black world seems viewed through Ahab's brain.

• ***Killraven.*** An adaptational sequel to *War of the Worlds, Killraven* began in Marvel's *Amazing Adventures* in 1973, moving on to its own graphic novel 10 years later. The premise: A hundred years after *WotW,* the Martians have returned and conquered Earth. Killraven, a young Earthling gladiator, escapes his Martian captors and determines not only to free Earth, but to march on Mars itself.

Spartacus in space, this series took on poetic force through writer Don McGregor's idealism and artist P. Craig Russell's beautiful colors. Together, they made *Killraven* a worthy successor to H.G. Wells, no small compliment.

• ***Star Trek*** comics were covered not long ago in ***CBG*** (and shame on you if you weren't paying attention). But one thing nobody mentioned was *Trek's* long-running use in the *Bloom County* comic strip. Don't know how we missed it.

• ***Star Wars.*** George Lucas' space opera borrows from science-fiction comic books, so it translates better than most. Dark Horse has plumbed deep into the whole faraway galaxy, as well as alternate timelines. *Wars* no longer depends on the original cast of characters: Many series follow the villains for Jedi thousands of years older than Obi-Wan. In effect, Dark Horse is turning *Star Wars* into a comics universe all its own — unprecedented in adaptations.

• ***2001*** was Jack Kirby's most ambitious work during his second, late-'60s stint at Marvel. His sometimes-blunt style emphasized the bestiality of the apemen and the inhumanity of HAL. (Those of you who don't know what this refers to really should see the movie. It's an exercise in patience but well worth it.) Still, as Stanley Kubrick took Arthur C. Clarke's novel and made it his own film, ever-inventive Kirby took the film story and made it his. New characters worked their way into the series, and one, Machine Man, spun off into his own Kirby comic.

• ***Revelation*** #1. One of the greatest pleasures I got at the Charlotte Convention was shaking hands with an ambitious, bright-eyed young man whose comic book came to him through religious inspiration. *Bible* comics can be found in *Boy's Life* and many newspapers. But this one does not begin or end where *Revelations* does. Instead, it speculates how the apostle John could have written it in a Roman prison. While entirely faithful to Christian doctrine, this addition to the tale is a daring move. Maybe it's not too cute to call it a leap of faith.

• **Thor.** The line goes that all superheroes are modernized myths. But Thor has never forgotten his roots. Indeed, many *Thor* comics featured "Tales of Asgard," retellings of the classic myths or new stories set in the same time and place. Sometimes Thor has been an impostor hiding behind a name, sometimes a true god with peculiar attachments to mortals. The one constant has been an unstated awareness that Thor predates comic books by a thousand years. That has always given him a sense of borrowed grandeur.

• **Donald Duck.** Even today, Carl Barks continues to paint the Disney ducks. He's earned the right. Barks took Donald and his three nephews to jungles, outbacks, Scottish moors, mountain peaks, Atlantis, and outer space.

And, of course, he introduced the Beagle Boys and Uncle ("What's the point of having eleven octillion dollars if I don't make a big noise about it?") Scrooge. Barks was easily Disney's greatest single creative force after Walt Disney himself, and most of his concepts found second lives in the animated *DuckTales*.

Comics & Books

Details on the listed material were provided by the sources cited — some of which manufacture the items, some of which sell direct to customers.

Bongo

• The Roswell trade paperback ***Roswell Walks among Us*** collects ***Roswell* #1-3**, which originally appeared as a back-up in *The Simpsons*. Including new pages of art that weren't in the original stories. Foreword by Mark Schultz. Softcover available in November, $12.95.

• ***The Simpsons Comics Wingding*** collects the single-issue stories from *Simpsons* #19-23, *sans* the Roswell backups. The *Wingding* features five different stories, including Bart and his buddy's trip to France and Apu and Mr. Burns' scheme to open the first-ever Mega-Quickie Mart. Softcover available now, $11.95.

• *The Simpsons: A Complete Guide to Our Favorite Family*, printed through Harper Collins, is a complete guide to the entire *Simpsons* series, including synopses, highlights, and other stuff fans may have missed. Every episode is covered. A 200+ page must for anyone who is truly into *The Simpsons*. $15.95

• *Simpsons Comics Strike Back* trade paperback collects #15-18, featuring Patty and Selma becoming flight attendants and Bart getting his own public-access television show. Softcover, $10.95.

• *The Simpsons: Simpso-Rama* collects #11-14, featuring Bart and Milhouse's own comic-book creation, Homer inheriting the Duff Brewery, and the Evil Ned Flanders Clone. Softcover, available now, $10.95.

Bongo Comics Group, 1999 Avenue of the Stars, 15th Fl., Los Angeles, CA 90067 (310) 788-1367, fax (310) 788-1200.

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Bud Plant

• *Dinotopia*. One of the most important and successful children's illustrated books of the 1990s. We have the signed-and-numbered deluxe edition from 1992, originally published at $295, for $125 for the holidays. After Jan. 1, 1998, the price goes to $150. Or there's the regular hardcover edition on sale for $19.99. Plant also has the sequel, *Dinotopia: The World Beneath* on sale, originally $29.95, now $11.95.

• *Pulp Art: Original Cover Paintings for the Great American Pulp Magazines*. This was the first major art book on the pulps, with paintings from *Black Mask, The Shadow, Weird Tales*, and more. $19.99.

• *Tex Avery: The MGM Years 1942-1955* is a coffee-table art book on the man responsible for Bugs Bunny, Daffy Duck, Red Hot Riding Hood, and many others. Packed with original sketches, storyboards, and illustrations. Originally $34.95, it's $14.95.

• *Darkwerks: The Art of Brom*. This was Plant's best seller at the 1997 San Diego con, the first collection by this popular dark-fantasy artist. It comes with a signed bookplate by Brom exclusive to Plant. $24.95.

• *Spectrum 4: The Best in Contemporary Fantastic Art*. This annual is an awe-inspiring gathering of incredible art. Available in October, in plenty of time for Christmas. Available in softcover, $25, or hardcover, $35.

• *Bud Plant's Incredible Catalog*, 248 pages is $3 (redeemable with first purchase).

Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945 (800) 242-6642 or (916) 273-2166 M-F PST, fax (916) 273-0915.

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Claypool

• *Elvira, Mistress of the Dark: Comic Milestones Comics Format* features the best stories from the first 10 issues for people who like equal mixes of satire and saucy humor, including new covers and new introductions. Featuring work by Kurt Busiek, Paul Dini, Dave Cockrum, and Frank Strom. Softcover $12.95.

• *Deadbeats: New in Town* collects the first six issues of *Deadbeats*, including new covers and new introductions by Richard Howell, Ricardo Villagran, and Bruce Patterson. $12.95.

• *SoulSearchers and Company: On the Case* by Peter David, Amanda Conner, and Richard Howell collects the first six issues, including the Image Comics and Sandman parodies. $12.95.

Claypool Comics, Comics Warehouse, P.O. Box 1099, Forestville, CA 95436 (707) 887-1521.

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DC Comics

• *DC Universe Holiday Bash II* — Available Nov. 26, it's written by Howard Chaykin, Peter David, Dan Jurgens, Ty Templeton, Devin K. Grayson, Tony Isabella, Brian Stelfreeze, and others; art by Jurgens, Templeton, Rick Burchett, Eddy Newell, Will Rosado, and others; cover by Kevin Nowlan. Full-color, 64 pages, Mando format, $3.95.

• *Vertigo: Winter's Edge* — Available Nov. 12, it's written by Neil Gaiman, Grant Morrison, Steven T. Seagle, Peter Milligan, Steve Gerber, and others; art by Teddy Kristiansen, Paul Pope, Phil Winslade, and others; painted wraparound cover by Brian Bolland. A holiday special featuring an all-new story of Desire of the Endless written by Gaiman. *House of Secrets*' Rain hosts this first Vertigo holiday anthology, featuring winter tales of some of the line's most popular characters, as well as previews of upcoming titles: The adventures of The Minx, Nevada, *Hellblazer*'s John Constantine, The Invisibles, *The Dreaming*'s Cain and Abel, *Sandman Mystery Theatre*'s Golden Age Sandman, and a *House of Secrets* story. Vertigo material is not for children. Full-color, 96 pages, Rebax format. $7.95.

• The *Batman: Black & White* hardcover is scheduled to arrive in stores Dec. 10; painted cover by Jeffrey Jones. Collects 20 *noir*-flavored stories from the award-winning anthology mini-series. Writers and artists include: Archie Goodwin, Gary Gianni, Ted McKeever, Klaus Janson, Neil Gaiman, Simon Bisley, Joe Kubert, Brian Bolland, Walter Simonson, Bill Sienkiewicz, Bruce Timm, Howard Chaykin, Matt Wagner, Kevin Nowlan, Liberatore, Richard Corben, Brian Stelfreeze, José Munoz, Katsuhiro Otomo, Teddy Kristiansen, Kent Williams, Jorge Zaffino, Dennis O'Neil, Jan Strnad, Chuck Dixon, and Andrew Helfer. The hardcover also features the original mini-series' covers and pinups by Frank Miller, Jim Lee and Scott Williams, Barry Windsor-Smith, Alex Toth, Alex Ross, Michael Allred, Michael Wm. Kaluta, Moebius, P. Craig Russell, and more. Black and white, 240 pages, $39.95.

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Fantagraphics

• *Artbabe* #2 — The second issue of Jessica Abel's Harvey and Lulu Award-winning series.

• *Coventry* #4 — Bill Willingham's new series has drawn heaps of praise from Maggie Thompson, among many others. Not intended for children — ditto for *many* Fantagraphics comics.

• *The Chuckling Whatsit* — Richard Sala's tale of intrigue was nominated for several Eisner Awards when serialized in *Zero Zero*; now the 200+ page story is collected into one novel.

• *Penny Century* #1 — The new series from *Love & Rockets* co-creator Jaime Hernandez.

• New comic-strip volume collections — continuing Fantagraphics' tradition of keeping the classics alive in library-quality editions: *Prince Valiant* (32 volumes); *Pogo* (8 volumes); *Little Orphan Annie* (six volumes).

• *Ghost World* by Dan Clowes — Clowes won the 1997 Harvey Award for Best Writer and Best Continuing/Limited Series; *Ghost World* is his magnum opus. Soon to begin filming as a motion picture directed by Terry Zwigoff (*Crumb*), from a screenplay by Clowes and Zwigoff and produced by Danny DeVito's Jersey Pictures (*Get Shorty, Pulp Fiction*).

• *Minimum Wage* Vol. 2 by Bob Fingerman — Fingerman's *Minimum Wage* series has been gaining steam for a while, and this collection of the first five issues makes it clear why. Featuring an introduction by comedian Dana Gould, Fingerman's book is brimming with both humor and emotional depth and even features a holiday story. Shipping in November.

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Goblin Studios

• *Joe Psycho Fanatics Edition* #1 re-releases *Joe Psycho* #1 with new cover, removing dated material and placing new strips and art alongside the original work. Available in De-

Comics

Many comic books are available for holiday gift-giving. Check comics shops, newsstands, and ***Comics Buyer's Guide*** ads for issues and advice in purchasing.

There is a wonderful diversity of comic books available — but that diversity means a gift buyer should be sure to know exactly what is in the comic book he or she is buying. The *majority* of comic books published today are intended for an audience old enough to vote. If you have access to a comics shop, *start there*. Being able to *see* what you are buying is a distinct advantage.

If you must do all your comics buying by mail, you can use retailer and publisher information to make your purchases. Look at advertisements in this issue for a start.

If you want to give issues of a continuing comic book, you can sometimes buy subscriptions as holiday gifts. Buy the current issue and plan to buy the following one — and specify to the publisher that the gift subscription should start with the issue following *that*.

That way, there will be a physical present for you to give, and there will not be a lapse before the subscription copies begin to arrive. ***Some subscription copies may arrive in less-than-collectible condition, due to shipping damage.*** If the gift is to go to a collector, that person may prefer copies purchased at a shop. Check with the recipient.

In addition to current comic books, of course, there is always a jam-packed market filled with back issues, some of them selling for thousands of dollars. If you *know* exactly what your recipient wants, you could be giving him or her the treasure that will make this season most memorable. But be sure you know what you're doing. Someone specializing in *X-Men* may have limited interest in even the rarest issue of *Little Lulu*. And condition may be especially important. Talk it over first. Most comics shops will be glad to offer a gift certificate or its equivalent, if you're just not sure which item to buy. If you prefer to give, for example, an assortment of single issues, your comics retailer may be able to help you pick out issues which are comprehensible in single doses.

One gift which defies categorization is the MicroColor release of Golden Age comic books on microfiche — which brings the cost per Golden Age comic book to under $6. Send a self-addressed, stamped envelope to MicroColor International, 85 Godwin Ave., Midland Park, NJ 07432, for more information.

Any Archie comics will make great stocking-stuffers for younger children. The stories are clean and complete (no serials to leave a new reader hanging), and young readers can easily identify with the characters. The same goes for Disney comics from Gladstone and Acclaim — and for Simpsons material from Bongo.

cember.

• *Peacekeeper Preview* #1 is an ahead-of-time look at the April debut of Goblin's new monthly title, continuing with backstory into *Goblin Lord*.

Goblin Entertainment Inc., 10919 N.E. 4th Plain Rd., Vancouver, WA 98662 (360) 256-4483.

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Golden Memories/Classic Comics

• *The Black Tulip* first and only edition: Fine+ $90; VeryGood $40; Good $20.

• *Midshipman Easy* only edition: #75-77, Very Good $25; #81-82, Very Good $15

• *Classic Comics/Classics Illustrated* Volume 1, featuring Sherlock Holmes, Frankenstein — $50-$100 range.

• *The World around Us* #1, Fine $25; #2-4, Fine $15-$20.

Golden Memories, 250 Broadway, Hicksville, NY 11801 (516) 932-8581

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Graphitti Designs

• *Akira* books 2-5 by Katsuhiro Otomo (print run 1500), $45.95 each

• *American Flagg!: Hard Times, Southern Comfort, State of the Union* by Howard Chaykin (print run 1800) $35.95 each

• *Madman: Two Trilogies* by Mike Allred (print run 1500) $79.95

• *Marvels* by Kurt Busiek and Alex Ross (print run 8500) $59.95

• *Moebius* 1, 4-9 by Jean Giraud (print run 1500) mail order only $45.95 each

• *Shadowhawk* by Jim Valentino (print run 5000) $39.95

Graphitti Designs, 1140 N. Kraemer Blvd., Unit B, Anaheim, CA 92806 (800) 699-0113 or (714) 632-3356, fax (714) 632-3403.

⁂

Homage Comics

• *Kurt Busiek's Astro City: Confession* by Busiek, Anderson, Blyberg, and Ross. This trade paperback collects the big Confessor storyline from *KBAC*. As an added bonus, the book reprints the hard-to-find Eisner-nominated *KBAC* #1/2. It'll be out in hard and softcover in November.

• *The Wizard's Tale* by Kurt Busiek and David Wenzel — the high-fantasy graphic novel released this summer will be available in November in a regular hardcover and a signed and numbered hardcover.

• *Leave It to Chance: Shaman's Tears* — the trade paperback collecting the first four issues by James Robinson and Paul Smith will be available in December as a regular hardcover and a signed-and-numbered hardcover.

• *Astro City: Life in the Big City* hardcover. The first, award-winning *Astro City* trade paperback, previously available only in softcover and a very limited signed-and-numbered hardcover, now reprinted as a regular hardcover. This will be out in December.

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The Tenchi Universe

• *Phantom Quest Corp.* #1 is $2.95.

• *Tenchi Muyo* comics volumes 1-6 are $2.95 each.

The Tenchi Universe, Laser Fan Club, 1925 East Dominguez St., Long Beach, CA 90810 (800) 801-3472.

⁂

WildStorm Productions

• *Gen¹³: Ordinary Heroes* trade paperback by Adam Hughes, Mark Farmer, and Kevin Nowlan. Hughes is adding a brand new 12-page story to this package collecting the miniseries. Available Dec. 3.

• *Grunge: The Movie* trade paperback by Adam Warren. This three-issue run of *Gen¹³: Bootleg* in one package is the manga-esque story of Grunge's vision of the ideal Hong Kong action flick. Available Dec. 10.

• *Art of Chiodo* by Joe Chiodo. Colorist and painter Chiodo has had a card set and won the Spectrum Award. Now there's a book collecting the best of his paintings. It's available Nov. 26 as a trade paperback and Dec. 24 as a hardcover (two versions, one signed and numbered).

Comics & Books

Even more book suggestions can be found in ***Comics Buyer's Guide*** *#1245.*

Books

Books that can be appropriately given to and by the comics collector seem to be everywhere. They can be found in sales outlets from supermarkets to bookstores to comics shops. Gifts to comics buffs who dream of producing their own comic-book material could be a basic library including:

• ***The American Heritage Dictionary.*** There is a usage guide to many words about which there is confusion — with an indication of what the writer should do.

• ***Harper Dictionary of Contemporary Usage*** edited by William and Mary Morris. Precision in language is necessary for a comic-book writer or editor, and the writer on your gift list can probably also benefit from usage books by William Safire and Edwin Newman.

• ***Elements of Style*** by William Strunk Jr. and E.B. White). This is available in paperback and should be in the reference section of almost any book store. It is the most-used book on writing style, thin but solidly packed with basic guidelines for writing.

• ***Telling Lies for Fun and Profit*** by Lawrence Block. Once a writer gets control of the basics of writing and focuses a career on writing fiction — especially action fiction — the problems of storytelling begin. This is an exceptional collection of essays on the process. Reading this book should start ideas flowing.

• ***Drawing on the Right Side of the Brain*** by Betty Edwards. Subtitled "A Course in Enhancing Creativity and Artistic Confidence," the book should be tried by even those planning only to *write* comics. Skill in use of pictures is fundamental to the art form of the comic book.

• ***Comics and Sequential Art*** by Will Eisner. A classic reference work on storytelling in the medium of comics by an established master in the field. Eisner followed this up with ***Graphic Storytelling***. Both come from Kitchen sink Press.

• ***Understanding Comics*** by Scott McCloud. The first book about comics told in comics form, it establishes a base for further discussion and the basic tools for understanding how comics work.

• A no-cost gift for the would-be creator is material devoted to copyright. You can get copies of the copyright statute, a supply of application forms, a booklet of highlights of the current copyright law, and a flyer on copyright as it applies to heavily illustrated books by sending a specific, written request to: Information and Publications Section, LM-455, Copyright Office, Library of Congress, Washington, DC 20559.

• Dark Horse's wide variety of trade paperbacks ranges from licensed material to originals.

• DC has produced a number of *Archives* volumes:

• ***All-Star Archives*** reprints the earliest adventures of The Justice Society of America.

• ***Batman Archives*** reprints more than a score of the earliest Batman stories from *Detective Comics*.

• ***Dark Knight Archives*** reprints early issues of *Batman*.

• ***Flash Archives*** reprints the final Golden Age Flash story (*Flash* #104) and Silver Age Flash appearances from *Showcase* and *The Flash*.

• ***Green Lantern Archives*** reprints the *Showcase* appearances of Hal Jordan as well as the first few issues of his own title.

• ***Legion Archives*** reprints early Legion of Super-Heroes stories from *Adventure Comics* and other DC Silver Age titles.

• ***Shazam! Archives*** reprints the first appearances and adventures of Captain Marvel, including his ashcan appearances.

• Each volume of ***Superman Archives*** reprints four issues of *Superman* (the original series, not the current one).

Considering the cost of buying the original comics reprinted in these volumes (astronomical) and the odds against finding them all, if you do have the money (also astronomical), adding the historical value of these stories (incalculable), these add up to possibly the biggest comic-book value today. Oh, yes: The stories are good, too.

DC has an aggressive program in place to provide an ever-increasing backlist of its material in book form.There are a number of volumes aimed at older readers from DC's Vertigo imprint.

DC also regularly releases trade paperback collections of many of its storylines, most of which involve either Batman or Superman.

And don't forget DC's Paradox Press imprint. The Big Book of ... series has something for almost any adult. Two of the best are the original — ***The Big Book of Urban Legends*** collecting bits from Jan Harold Brunvand's files — and ***The Big Book of Hoaxes*** (an ideal gift for the gullible on your gift list).

• Fantagraphics has a backlist of newspaper strip collections.

• Although copies of Another Rainbow's *The Complete Carl Barks Library* hardcover sets can be found in comics shops, they are in short supply. However, paperback reprints of the material in color are available from Gladstone.

• Graphitti Designs, which also produces prints, cloisonne pins, T-shirts, and other comics-related items, publishes hardcover, limited-edition books. These books are garnered from a number of other publishers and the books are further enhanced with endpapers, added material, and a signed, tipped-in, new illustration. Graphitti's books are among the best-made books in the world.

• Bill Schelly has produced two books of early comics buff material and is preparing a third. The Hamster Press items from the early days of fanzines, comics conventions, and comics collectingare loaded with information and fun.

• Image trade paperbacks collect an incredible variety of material that the increasingly diversified association has produced. Consider the recipient's interests and take a look.

• Kitchen Sink Press has reprinted such classic comic strips as Al Capp's ***Li'l Abner***, Milton Caniff's ***Steve Canyon***, the complete color ***Krazy Kat*** by George Herriman, and Alex Raymond's complete run on ***Flash Gordon***.

• Also available from Kitchen Sink Press is ***The Christmas Spirit***, a collection of Spirit Christmas stories by Will Eisner.

• ***Mad about ...*** by "The Usual Gang of Idiots" is a series of collections of satires, takeoffs, and parodies from the *Mad* magazines of the era.

• An assortment of Marvel comics trade paperback collections of story arcs is available as backlist orders in comics shops. Ask for retailer recommendations — and look at what is available in the shop when you go in.

• Marvel also provides a barebones line of black-and-white reprints in ***Essential*** chunky trade paperbacks (more than 500 pages for less than $15 each).

• NBM produces some nifty full-color graphic novels — and imports and packages still others. If your giftee is an adult looking for a wider variety of graphic storytelling, take a look through some of these.

• ***Graphic Novels*** by D. Aviva Rothschild, $30, Libraries Unlimited. Don't know what sort of comics your gift recipient would enjoy? This bibliographic guide to graphic novels and comic-book collections is organized by subject, giving an overview of what's available in book format in almost any given genre. Use it to generate gift ideas; give it to show someone how much is available.

• ***The Slings and Arrows Comic Guide*** edited by Frank Plowright, $29.95, Aurum Press, is sort of a "Leonard Maltin guide" to many comics series, old and recent.

Novelties & Art

Details on the listed material were provided by the sources cited — some of which manufacture the items, some of which sell direct to customers.

Originals

You can buy unique items — the original art from which comic books, comic strips, or animated cartoons were made or original sketches by professional comic-book and animation artists. Even animation cels may be available through your local comics shop. Many cels offered for sale are *re-creations*, rather than cels actually used in making an animated film; ask your retailer for guidance, if you have questions.

Many comics shops will be able to help you find your purchases; original art is often advertised in ***Comics Buyer's Guide***. Much original comic-book and comic-strip art is relatively easy to locate; most usual prices range from $20 to $200. Obviously, rare or in-demand items will command higher prices.

Posters

Many comics companies offer or license posters of their material. Such items can be appealing when tacked to a wall. They can be even *more* striking when properly framed for display. (In that case, the price of framing will exceed the cost of the poster itself.)

Some comics publishers release their own posters. You can also look for fine prints, some of which are offered in shops or by the publishers themselves. You can buy art in a portfolio and frame separate prints for the appropriate recipient — or give the entire portfolio to one person.

❋

Original Art

Four Color Images

• Kent Williams' (*Elric, Blood*) Works Exhibition Catalog, $12.95.

• Dave Dorman limited-edition prints, Indiana Jones, Star Wars, 500 limited edition, autographed, $40.

• Tim Sale (*Batman: Long Halloween*) original pages, $150-$250 each.

• *Kingdom Come* hand-painted original pages by Alex Ross, autographed. $850-$2500 each.

• Bloodlust, hand-painted original covers and pages by Joe Jusko, $850-$2500 each.

• Tom Taggart hand-crafted, hand-painted fantasy model Christmas ornaments , $75 each.

Four Color Images, Inc., 32 Watts St., New York, NY 10013 (212) 431-4234, fax (212) 431-3912.

❋

Mark J. Cohen

• Original *Bone* trading card art — 9x8″ (varying) hand-airbrushed prints of Jeff Smith original illustrations. $150 each.

• Joe Camel editorial cartoons — from various originating newspaper editorial cartoonists, the only American cartoon character ever to be outlawed. Autographed by the artists. $250 each.

• Original *Kurt Busiek Astro City* art — autographed Brent Anderson originals. $200 and up each.

• Will Eisner original art — Pencil roughs of *The Spirit*, $300. Finished covers: Black and white, $1200. Color, $3000.

• Ultra-rare *Pogo* strip and stamp set, complete with a set of color stamps — *only six sets were ever made*! Suitable for framing. $1200.

• Original *Peanuts* strips by Charles Schulz, daily black and whites: $1500, Sunday colors: $2500.

• Custom caricatures by some of the industry's greatest cartoonists: Send a photograph and have a professional 11x14″ black and white ($350) or color ($500) caricature — with the right to publish it. Suitable for framing, greeting cards, letterheads, *etc.* Featured artists include Dale Messick (*Brenda Starr*), Frank Bolle (*Winnie Winkle* and *Juliet Jones*), Roman Genn (editorial cartoonist for *The National Review*), Sam Norkin (*The New York Daily News*).

Mark J. Cohen, P.O. Box 1892-B, Santa Rosa, CA 95402 (707) 528-3440, fax (707) 528-2451.

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TRH Gallery

• Rich Buckler Sr.: *Spectacular Spider-Man* #108, page 13, $35.

• Sal Buscema: *Tarzan* #29, page 1, Russell inks, $125.

• John Byrne: *Alpha Flight* #16 unpublished cover, $400.

• Gene Colan: *Captain America* #121 cover, $1250.

• Jose Garcia Lopez: *Batman/Hulk* #1, page 40, $200.

• Joe Jusko: *Savage Sword of Conan* #69 cover, $1500.

• Jack Kirby: *Fantastic Four* #78, page 15, $750; *Strange Tales Annual* #2 cover recreation, $4500.

• Neal Adams: *Strange Adventures* #206, page 3, $1500.

• Howard Chaykin: *Sword of Sorcery* #2 cover, $2000.

• Joe DeVito: Batman: Duel to Death cover painting, $7000; Hal Jordan Parallax card art, oil painting, $1500.

• Mike Kaluta: *The Shadow* #1, page 14, $1250.

• Trina Robbins: Wonder Woman painting, 17x21″, $600.

TRH Gallery, 18324 Clark #223, Tarzana, CA 91356 (818) 757-0747, fax (818) 757-0859.

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Figurines

Best Comics & Hobby Center

• Boba Fett bust, sale: $175.

• Green Goblin bust, sale $149.

• Draco from *DragonHeart*, 14″ limited edition from Moore Creations, sale: $229.

• Incredible Hulk 3-D wall display, Nearly 3′ tall, limited to 5000, sale: $329.

• E.T., limited to 15,000, 4′ tall, life-like latex, sale: $899.

• *Batman & Robin* movie statues: Batman, Robin, Mr. Freeze, Batgirl, Poison Ivy. Complete set: $699.

• Hallmark super-hero statues: Golden Age and Modern Age renditions of Superman, Batman and Robin, and Wonder Woman. Seven-piece set, $650.

Best Comics and Hobby Center, 252-02 Northern Blvd., Little Neck, NY 11362 (718) 279-2099, fax (718) 279-2216.

❋

Creative License (Marvel Comics)

• Pewter Spider-Man paperweight, $37.

• Spider-Man vs. Venom and Hulk vs. Thing bookends.

• Logan (Wolverine) figurine, $175.

• Psylocke figurine, $175.

• Hand-painted porcelain Storm (of the X-Men) Christmas ornament, $30.

Creative License Ordering Department, 251 W. 87th St., Suite 66, New York, NY 10024 (212) 595-8789, fax: 212-595-3090

❋

DC

• The Preacher statue is scheduled to arrive in stores Dec. 10.

The cold-cast porcelain sculpture, sculpted by William Paquet from sketches by *Preacher* cover artist Glenn Fabry, reveals Jesse Custer in his bayou homeland, with his Gran'ma's charred remains hanging off to the side, standing in a swamp, complete with Spanish moss and a rotting tree with a snake coiled around its branches. $195.

❋

Graphitti Designs

The Smiley Bone, 2500 limited-edition cold-cast porcelain statue was executed by Randy Bowen from a scene of The Great Cow Race storyline in hand-painted full color, $79.

Graphitti Designs, 1140 N. Kraemer Blvd., Unit B, Anaheim, CA 92806 (800) 699-0113 or (714) 632-3356, fax (714) 632-3403.

❋

Novelties

Goblin Studios

Two new Joe Psycho T-shirts feature the "psychodelic" #4 cover and the big mischievous Joe Psycho glow-in-the-dark big head T-shirt. There's also a full-color Goblin Lord T-shirt.

Goblin Entertainment Inc., 10919 N.E. 4th Plain Rd., Vancouver, WA 98662 (360) 256-4483.

❋

Graphitti Designs

T-Shirts:

• Roswell: 50th Anniversary by Bill Morrison S-XL, $16.95; XXL, $19.95.

• Astro City by Alex Ross, $16.95/$19.95.

• Bone "Jumbo" by Jeff Smith, XL only, $16.95 (last chance to get this shirt).

• Madman "Exclamation Bolt" (black) by Mike Allred, $16.95/$19.95.

• Too Much Coffee Man III by Shannon Wheeler, $16.95/$19.95.

Pins:

• Rocketeer Thrill Club Sculpted Pin by Dave Stevens, 1930s style, $14.96.

• Doc Savage Club Pin, military clutch-back attachment, $7.95.

• Groo #6 (Chakaal), $6.95.

• Mr. X, $6.95.

• Rusty the Boy Robot, $6.95.

• Vampirella I (logo), $6.95.

Magnets:

• Bone (Phoney Bone, Lucius, and The Hooded One), $6.95.

• Chaos! Comics Magnet Set (Lady Death, Smiley, and Li'l E.), $6.95.

• Hellboy (Hellboy, Abe Sapien, and Dr. vonKlempt), $6.95.

Roswell Magnet Set (Roswell, Julienne, and Jasper and Dagnabbit), $6.95.

• Savage Dragon Magnet Set (Savage Dragon, Rapture, and Brainiape), $6.95.

Soundtracks: *Songs from the Xenozoic Age!* compact disc by Christensen and Schultz, $15.95.

Playing Card Sets: Three sets: Bone, Madman, and Chaos! Comics, two decks per set, full-color, $15.95 each.

Graphitti Designs, 1140 N. Kraemer Blvd., Unit B, Anaheim, CA 92806 (800) 699-0113 or (714) 632-3356, fax (714) 632-3403.

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Street of Dreams

Super-hero and independent comics; hard-to-find comic-book-related items, *Magic: The Gathering, Star Wars, Star Trek* and other non-sports and sports cards. *D&D* role-playing items, posters, supplies. Handles orders from *Previews, Marvel Vision.*

Street of Dreams, Route 25a, Shoreham, NY 11786 (516) 821-6862, fax (516) 821-6879.

❋

Posters

J.S. Dietz Movie Posters

• *Forbidden Planet*, 40x60″, 1972 reproduction (the original from 1956 has sold at auction for $3000), $65.

• *Planet of the Apes* 1968, French, Mascii art, 47x63″, $290.

• *The Amazing Transparent Man*, 1959, directed by Edgar Ulmer, $75.

• *Attack of the Killer Tomatoes*, 1978, one rolled at $65, and one folded at $55.

• *Cosmic Man*, 1957, David Carradine classic, $90.

• H-Man, 1959, the Toho *Molecular Man Terrifies the World* F-G, $65.

• *The Indestructible Man*, 1956, Lon Chaney, one of the major '50s horror posters, $145.

• *RocketMan*, 1954, Agar, $45.

• *Superman III*, 1982, rare advance poster, $40.

• *Tobor the Great*, 1954, VG-F, $1450.

J.S. Dietz Movie Posters, 2726 Shelter Island Dr., San Diego, CA 92106, fax (619) 223-8944.

Supplies

Collecting Supplies

Bags Unlimited

The company offers a "complete line of printed media storage products." New/Modern, Silver, and Golden Age archival polyethylene comics bags and economy, intermediate, or superior backing boards, *Life* magazine bags, standard magazine bags, tabloid newspaper bags, original art storage, plastic or corrugated comic dividers, comic-book mailer boxes, and all-size comics storage and display boxes.

Bags Unlimited Inc., 7 Canal St., Dept. C, Rochester, NY 14608 (800) 767-BAGS or (716) 436-9006, fax (716) 328-8526.

❋

Bill Cole Enterprises

The company is offering "new lower prices on R-Kival quality Mylar 4 mil Comic Guards and 1 mil Arklite sleeves." There are sleeves to fit "every comic book, magazines, letter, and more." Golden Age Super Size, Silver/Golden Age newsstand size, standard and modern-size comics, priced per 50, 100, 500, or 1000 sleeves. Acid-free 200-lb burst-test corrugated storage boxes, acid-free backing boards, and more. Everything is in stock and ready for immediate delivery. Payment must accompany orders.

Bill Cole Enterprises Inc., P.O. Box 60, Dept. CBG 1245, Randolph, MA 02368 (800) 225-8249 or (617) 986-2653, fax (800) FAX-BCE8 or (617) 986-2656.

❋

E. Gerber Products

"Celebrating 20 years of guaranteed lowest prices and highest quality on all comics storage needs": Mylites/Mylites 2 bags, Snugs, Mylars, Tops!, Shur-Lock, and Binder-Tops!, Diamond Case 11x14" Glass Vault displays, and UV Sheets featuring ultraviolet protection for Super Golden Age, Golden Age, Silver Age, Standard, and Modern Age comics. Half-back and Full-Back 24 mil and 42 mil acid-free white backing boards. Plus *The Photo-Journal Guide to Comics, Volume 1* $75; *Volume 2* $75; *Volume 3* $29.95; *Volume 4* $29.95 (add $6 for shipping per volume).

E. Gerber Products Inc., P.O. Box 201, Glenbrook, NV 89413 (800) 79-MYLAR or (702) 883-4100, fax (702) 883-4179.

❋

Jef Hinds Comics

Jef Hinds offers a line of Mylar D bags and sleeves for modern, Silver, and Golden Age sizes: Ideals 4 mil open top sleeves (also available to fit magazines, photos, trading cards, record/laserdiscs, original art, and newspapers); Idealocks 4 mil "E-Z" Fold Lock Top; and Idealites 1 mil bags. Also available are Buffer Boards for modern, Silver, and Golden Age sizes.

Jef Hinds Comics, P.O. Box 44803, Madison, WI 53744; (608) 277-8750.

❋

Magafiles

Magafiles are patented magazine storage boxes designed to hold a smaller number of items vertically, so there is no slumping. These are not acid-free, but many collectors use them for the Magafiles' help in organizing, their support of the magazines held, and their variety of sizes.

The Magafile Company, P.O. Box 66, 606 S. Maple, Vandalia, Mo. 63382.

❋

Rembrandt Distributors

Ultra•PRO is the only one-piece comic bag and board on the market. All products are PVC- and acid-free, non-yellowing, archival-quality plastic, with convenient resealable flaps, for current "modern age" (6 5/8x10") comics. Hologram 8 Pocket Pages (for modern and Silver Age comics); polypropylene bags and storage box dividers; white one-side-coated backing boards (for Golden, Silver, and modern Age comics, plus magazines); PVC-free archival "Flap & Strap closure" sleeves; and 3" PVC-free D-ring storage/display albums.

Rembrandt Ultra•PRO, 6049 Slauson Ave., Los Angeles, CA 90040 (213) 725-1975, fax: (213) 728-4092.

❋

Comics Software

Active Images

ComicCraft Wild & Crazy Zap Pack comic-book fonts provide regular, bold, and bold-italic alphabets and numbers and 26 sound effects, plus word balloons. Users can scale 'em, adjust 'em, and use 'em in Illustrator, Freehand, Photoshop, QuarkXPress, PageMaker, CorelDraw, or any other program that handles EPS files. $29.95 (includes shipping and handling, California residents add $2.47 sales tax).

Active Images: ZAP Pack, 430 Colorado Ave., #302, Santa Monica, CA 90401, (310) 458 9094, fax (310) 451 976.

❋

Human Computing

ComicBase Personal Edition. The company said the edition provides the power of ComicBase at an easy-to-handle price. It combines the "best features" of ComicBase with new reports designed especially for the individual collector. Read how Captain America got his shield, how Bruce Wayne became The Dark Knight — even learn the sordid saga of how Miss America's Patsy Walker went from innocent high-school hijinks in the 1940s to her recent marriage to the Son of Satan. ComicBase provides a built-in, interactive encyclopedia of comics. $89.

Human Computing, 4509 Thistle Dr., San Jose, CA 95136 (408) 266-6883, fax (408) 266-5869

❋

Studio Daedalus

WhizBang is a computer font for comic-book lettering. WhizBang provides the look of professional-quality hand lettering at the touch of a computer keyboard, and the company said it can meet the needs of amateur, semi-professional, and commercial comics publishers alike. "Even professional letterers will find it useful for quickly breaking a story down into a lettered form that takes more than a second look to distinguish it from the 'real thing.' " Comics enthusiasts can enjoy the look of the comics for informal documents or for trying out their own gag strips or comics stories. WhizBang includes a collection of various types of word balloons (speaking, thinking, exclamation, wavy, and block styles) in EPS format to help create quick panel layouts.

Studio Daedalus, P.O. Box 11521, Champaign IL 61826 phone/fax (217)-398-8443.

Supplies

The topic of preservation of paper collectibles starts out simply but quickly grows complex, as those who know the field intimately discuss details of acidity, buffering, chemical neutrality, and the like.

There are many sources of protective bags and boxes in which comic books, books, records, trading cards, and magazines can be stored or displayed. Local comics shops, for example, purchase bags and boxes via their distributors and can demonstrate use of each item in some detail.

Avoid using food-storage bags and the like for more than temporary storage; collectors will be happiest with materials specifically designed to store their collections.

Comic-book storage bags are used to protect comics. They stand between a comic book and the damage that comes from frequent handling and such problems as dampness in home storage. (Over the years, ***CBG*** has received a number of letters from collectors who agree from personal experience that their comics bags had been better than insurance. Comics that had been bagged were untouched by water that had destroyed other collectibles in floods and pipe leaks.)

Most comic-book paper contains a high proportion of acid — acid that yellows the paper, as heat, oxygen, and light provoke chemical reaction. Some bags can help protect against decay.

Comic-book storage bags come in different sizes, because *comic books* come in different sizes. The collector of today's comics can use the size most commonly carried in shops; if your recipient-to-be collects comics of the '40s, you should ask for "Golden Age" bags.

For collectors of both "Silver Age" and current comics, a safe bet is to purchase "Silver Age" sized bags with a few hundred "Golden Age" bags thrown in for those slightly oversized "Silver Age" annuals and specials.

Some manufacturers also supply bags made in many different sizes for such collectibles as laserdiscs and LP records, magazines, ***Comics Buyer's Guide***, and so forth. You'll have to ask for them separately — and some may have to be special-ordered, so ask *now*.

Storage bags also come in different forms. Mylar is a trademark for a material which is chemically inert, so far as interacting with the paper stored in it is concerned. As a result, it is considered a better storage material for exceptional items in a collection; it is also more expensive than ordinary plastic. Because of its expense, it tends to be something the collector hesitates to buy for him- or herself — something that can, therefore, make a perfect gift. (Note: It's best to put the Mylar in a larger plastic bag for final storage; Mylar can leak.)

Backer boards are designed to support the collectible in the bag — but they, too, should not be of a sort that can interact chemically with the comic book. They should be acid-free. Do not use any cardboard as a backer board unless it is designed to be used with collectibles.

Storage boxes are designed to hold comic books in groups. Boxes can also come acid-free. If you are purchasing "long boxes" in which more than a hundred comics are to be held upright, be sure they will be packed tightly with comics. Comics that slump loosely in storage boxes can be damaged by the distortion that results. Also be sure that the recipient is strong enough to handle the filled box; some people will not want storage boxes that hold more than "short boxes."

There are a number of ways to index and catalog comic-book collections. Some are found in computer software programs. Some have been designed for index cards. Some involve use of divider index systems. Chances are that your collector has already chosen a format and could be in the market for additional material (computer disks, index cards, labels) to supplement what he or she already has.

Many price guides are on the market. There are guides on flea markets, toys, collectibles of the '50s and '60s, lunch boxes, science fiction, and many more — including comic books. Krause Publications offers the ***1998 CBG Checklist and Price Guide***, which has individual entries for comics from the Silver Age to today (with its most exhaustive coverage on comic books shipped in the last decade). You'll find it in comics shops and book stores.

Shelving, filing cabinets, and the like are almost always needed by people who collect anything. Consider what is being stored, how it can most safely be preserved, and whether the items are to be in a "public" room. Even such accessories as dehumidifiers, a safe, or a safe-deposit box could be a potential gift for a collector.

Software

An increasing number of comics buffs have begun to use computers as supplements to their involvement with comics. From making up want lists to establishing full collecting databases to reading electronic "comic books" to chatting with friends online to making their own comic books, people who love comics and have computers are getting more involved electronically. The catch is that you must know what equipment the recipient has and how it is used.

Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **Kansas City ComicCon Fall '97**, Oct. 18 and 19, Reardon Civic Center, 500 Minnesota Ave., Kansas City, KS. Guests include: Richard Corben, Joe Jusko, Justiniano, and David Quinn. Hours: Saturday 10 a.m.-6 p.m.; Sunday 10 a.m.-4 p.m. Admission: $5/Saturday; $4/Sunday. Info: (913) 451-4805.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON

• **Cartoonists on the Loose!** An exhibit of comics art by R.L. Crabb, George Parsons, Jeff Clark, and Roger May, Oct. 4-31, Artists Guild Gallery, 132 Main St., Nevada City, CA. Artists reception Saturday, Oct. 4, 6-8 p.m.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (561) 391-2200. **Current exhibits: Dogs, Cats, and Other Talking Animals** exhibit, through Oct 31. Features more than 50 cartoons from the Museum's permanent collection, highlighting animals that have taken on the human characteristics that people sometimes see in their pets. Info: (561) 391-2200 **Brown Bag Lunch Lecture Series #1**, every Wednesday from Oct. 8 through Oct. 29. Each week, a lecture and tour of the museum will be followed by a brown-bag lunch, with speakers who are local or national celebrities in the field. Limited seating, reservations required: $12 per lecture or $45 for a four-lecture series.

• **Tales from the Planet Sylvia**, an exhibit of cartoons by Nicole Hollander, Oct. 5-Jan. 2, Ohio State University Cartoon Research Library Reading Room Gallery, 27 West 17th Ave. Mall, 023L Wexner, Columbus, OH. Info: (614) 292-0538.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: $3/adults; $2/students and seniors; $1/under 18; museum members admitted free. **Current exhibits: Heavy Metal: Celebrating 20 years** continues through Nov. 16, with a creator signing and reception Nov. 8. Work by such American and European creators as Dave Dorman, Simon Bisley, Moebius, Luis Royo, and Bill Sienkiewicz will be on display to celebrate the 20th anniversary of *Heavy Metal* magazine.

SUN OCT 19

Kansas City ComicCon Fall '97, Kansas City, Kan. Final day. See Calendar Notes.

Born on this date:
Jim Starlin
Jack Tippit (1923)
Nadine Messner-Loebs (1940)
Michael Manley (1961)
Don Chin (1963)

MON OCT 20

Born on this date:
Sid Jacobson
Frank Herbert (1920)
Jim Engel (1956)
Len Kaminski (1962) **35** years ago
Paul Fricke (1963)

TUES OCT 21

CBG **#1251** ships — featuring Marvel Mania, including coverage of the *Blade* movie and the first installment of our Marvel Comics price guide

Born on this date:
Pat Bastienne
Tom Morgan
John Dennis (1950)
Paul Levitz (1956)
Jeff Albrecht (1957) **40** years ago
Michael Dooney (1959)
Stuart Kerr (1960)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*

Acclaim Comics
Classics Illustrated: A Christmas Carol, $4.99
Classics Ill.: Don Quixote, $5.25
Classics Ill.: The Iliad, $4.99
Classics Ill.: The Last of The Mohicans, $4 99
Magnus Robot Fighter #10, $2.50
Troublemakers #11, $2.50

Amaze Ink/Slave Labor
✪ *Spinworld* #4, $3.95 (Sep)

Archie Comics
Archie Digest #152, $1.79
Jughead #100, $1.50
Jughead with Archie Digest #138, $1.79
Knuckles #8, $1.50
Sonic the Hedgehog #54, $1.50

Crusade Comics
✪ *Angel Fire* #3 (of 3), $2.95 (Oct. 12-18)
Shi: The Series #3, $2.95

Dark Horse Comics
Aliens: Alchemy #2 (of 3), $2.95
Blade of the Immortal: Dreamsong #4 (of 7), $2.95
Ghost: Exhuming Elisa, $17.95
Grendel Tales: The Devil's Apprentice #2 (of 3), $2.95
Predator vs. Judge Dredd #1 (of 3), $2 50
Red Rocket 7 #3 (of 7), $3.95
Sergio Aragonés' Louder than Words #4 (of 6), $2.95
Star Wars: Tales of the Jedi — The Fall of the Sith Empire #5 (of 5), $2.95

DC Comics
Adventures of Superman #553, $1.95
Batman and Robin Adventures #25, $2.95
Bloody Mary: Lady Liberty #4 (of 4), $2 50
Cartoon Network Presents: Toonami #5, $1.95
Challengers of the Unknown #11, $2.25
Detective Comics #716, $1.95
Essential Vertigo: Swamp Thing #14, $2.25
JLA #13, $1.95
Life Story of The Flash (hardcover), $19.95
Lobo #46, $2.25
Looney Tunes #35, $1 95
Major Bummer #5, $2.50
Robin Plus #2, $2.95
Supergirl #16, $1.95
Terminal City: Aerial Graffiti #2 (of 5), $2.50
Young Heroes in Love #7, $1.95

Fantagraphics Books
✪ *Tantrum*, $16.95 (Sep)

Gladstone Comics
Adventurous Uncle Scrooge McDuck #1, $1.95
Donald Duck #306, $1.95
Uncle Scrooge & Donald Duck #1, $1.95

Horse Press
✪ *THB Circus*, $9.95 (Jul)

Image Comics
DV8 #12, $2.50
WildC.A.T.S #43, $2.50
Wildstorm Halloween '97 #1, $2.50
Witchblade #18, $2.50

Marvel Comics
Elektra #13, $1.99
Heroes Reborn: The Return #3 (of 4), $2.50
✪ *Journey into Mystery* #515, $1.99 (Oct. 5-11)
Kitty Pryde: Agent of S.H.I.E.L.D #1 (of 3), $2.50
Sabretooth, $5.99
Spectacular Spider-Man #252, $1.99
Spider-Man: Revelations, $15.99
Wolverine #119, $1.99
X-Force #72, $1.99
X-Men Unlimited #17, $2.99

Topps
✪ *Jackie Chan's Spartan X* #3 (of 6), $2.95 (Jul)
X-Files #35, $2.95
Xena: Warrior Princess #0, $2.95

Viz Communications
Battle Angel Alita Part Eight #5 (of 9), $2.95
Maison Ikkoku Part Seven #4 (of 13), $3.25
Return of Lum: Creature Features, $15.95

We have received confirmation that the following titles listed in previous MIA sections have shipped: *2000 AD* #1054 from Fleetway; and *Cable* #47, *Ka-Zar* #6, *Maverick* #2, and *Sensational Spider-Man* #20 from Marvel. This reflects shipping information received through Oct. 3. Our thanks to everyone who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

AC Comics
Golden-Age Men of Mystery #5, $6.95 (Jul)

Shipping notes and updates

• **Oct. 5-11:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Chaos: *Chaos! Nightmare Theater* #1 (of 4), $2.50 (Oct)
El Capitan: *Stray Bullets* #14, $3.50 (May)
Image: *Kabuki* #1 (2 covers), $2.95 (Oct)
Soulwind #5, $2.95 (Oct)
Tenth #2, $2.50 (Oct)
Peregrine: *Books of Lore Special Ed.* #2, $2.95 (Oct)
Sharkbait: *Pete the P.O.'d Postal Worker* #1, $2.95 (Oct)

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

AA2: *Agony Acres* #5 (of 5) (Jul)
ACG: *Nemesis* #1, #2 (May, Jun)
Action Planet: *Uncle Slam and Fire Dog* #3, #4 (May, Jul)
Anarchy Bridgeworks: *Chicago Decadence* #1 (Jun)
Sexy Vampire Motif Special (Jun)
2 #1 (Jun)
Angel Entertainment: *Horror Files* #1 (Jun)
Argile: *Natural Selection* #2-6 (Jun-Sep)
Atlantis: *White Orchid* #4-6 (Sep, Oct)
Avatar: *Ravening* #2 (Jun)
Best Destiny: *Eternal Romance* #3 (Jul)
Black Out: *Hari Kari: Passion & Death* #1 (Jul)
Chaos: *Dead King: Burnt* #1, #2 (Sep, Oct)
Omen: Save the Chosen #1 (Oct)
Eyeful: *Blood, Chrome & Tears* #2 (May 97)
Fantaco: *Amazing Colossal Amazon Woman* #1 (Apr)
Amazon Woman Beach Party (Mar)
Revenge #1 (Apr)
Ground Zero: *Widow: The Complete Works* Vol. 1, Vol. 2 (Jun, Jul)
Hcom: *Snak Posse* (softcover) (Jul)
Snak Posse Junior (Jul)
Horse: *Big Top THB* (Jun)
Image: *Leave It to Chance* #8 (Jun)
Inferno: *Zomboy* #5 (May)
Maximum: *Glory* #16, #23 (Apr, May)
Newmen #24, #25 (Dec 96, Apr)
Santa the Barbarian vs. the Easter Bunny Special (Apr)
Mythic: *Bruiser* #5 (Apr)
Grimlock #5 (Apr)
Leitmotiv #4 (Apr)
No Mercy: *Nightshade* #3 (Oct)
Sisters of Mercy Vol. 2 #3 (Oct)
No Talent: *Pagers Comic Anthology* #4 (Mar)
SCC Entertainment: *Scorn: Hostage* #1 (Jun)
Snap #4 (Jul)
Ultimate: *Warrior* #5, #6 (May, Jun)

Comics MIA

Acclaim Comics
Disney's Action Club: Hercules: My Fill of Phil, $4.50 (Jul. 27-Aug. 2)
Disney's Enchanting Stories: Hercules: A Torch for Meg, $4.50 (Jul. 27-Aug. 2)

AIT
Attu #1, $2.95 (Jul)
Forbidden Herbie #1, $2.95 (Jul)
They Called Him ... Loco #1, $2.75 (Jul)

Amazing Comics
Angel Heat: The Ninth Order #2, $2.95 (Jul)
Dangerous Secrets #2, $2.95 (Jul)

Anarchy Bridgeworks
Witchlock: Kiss Your Ass Goodbye #1, $2 95 (Jul)

Angus Publishing
Mercedes Vol. 4 #4, $2.95 (Jul)

Antarctic Press
Ninja High School #58, $2.95 (Aug. 17-23)

Belfax Studio
Steviebear #6, $2.95 (Jul)

Black Out Comics
Hari Kari: Passion & Death #1, $2.95 (spec. ed., $15.95) (Jul)

Boneyard Press
Gothic Red #4, $2.95 (Jul)

Caliber
Exit: The Complete Collection (softcover), $19.95 (Jul)
High Caliber #4, $3.95 (Jul)
Searchers: Apostle of Mercy #2, $3.95 (Jul)

Catfish Comics
Sinnamon #11, $2.75 (Jul)

CFD Productions
VonPyre #2, $2.25 (Jul)

Chrysalis Studios
Rare Breed #0, $2.50 (Jul)

Claypool Comics
Soulsearchers & Co. #24, $2.50 (Jun)

Custom Comics of America
Rooter #5, $2.95 (Jul)

Drawn & Quarterly
Dirty Plotte #11, $3.50 (Jul)

Fantagraphics Books
Acme Novelty Library #9, $4.50 (May)
Minimum Wage Vol. 2 #7, $2.95 (Jul)

Ground Zero Comics
Fangs of the Widow #15, $3 (Jul)

High Impact Studios
Double Impact: Assassins for Hire #1, $2 95 (nude eds., $10, $15) (Apr '97)
Double Impact/Luxura #1, $3 (nude ed., $10) (Jul)

Illustration Studio
Sisters of Darkness #3 (of 8), $3.25 (Jul)

Indigo Studios
Gothic Mansion Appetite for Evil #0, $2.95 (Jul)
Soul Seducer #0, $2.95 (Jul)

Knight Press
Hellgirl: Demonsong #1, $2.95 (Jul)
Warlace: Artifacts #3, $2.95 (Jul)

Mad Monkey Press
Dark Town #3, #4 (of 13), $3.95 (Jul, Aug)

Marvel Comics
Hercules and the Heart of Chaos #3 (of 3), $2.50 (Aug. 3-9)
Uncanny X-Men #348, $1.99 (Aug. 3-9)
X-Men Unlimited #16, $2.99 (Jul. 27-Aug. 2)

Morning Star Productions
Araknis: Retribution #2 (of 4), $2.50 (Jul)

Peregrine Arts & Entertainment
Books of Lore: Special Ed. #1, $2.95 (Jul)

Pocket Books/S & S Spec Sales
6: Attack from Beyond, $3.99 (Jul)

Rage Comics
Ms. Terry's Tales, $2.95 (Jul)
Of Mind and Soul: Standing on a Beach, $2.50 (Jul)

Ricochet Graphics
M.L. Walker's Smoking Guns: One Shot, $2.95 (Jul)

SOP
Brutes & Babes Vol. 1, $9.95 (Jul)

Syphef Publications
Prometheus Anthology #1, $2.50 (Jul)

3CG
Ed #4, $2.95 (Jul)

ADULT COMICS

Anarchy Bridgeworks
Dark Seduction: Nightfall #1 (of 4), $3.50 (Jul)
Nasty #1, $5.95 (Jul)

Fantagraphics/Eros
Bondage Obsession Book Two, $34.95 (Jul)
Collected Omaha Vol. #6, $18 95 (Jul)

Radio Comix
Wind-up Wendi #1, $2.95 (Jul)

Verotik
Verotika #17, $3.95 (Jul)

XXXenophile Books
XXXenophile Collection #2, $9.95 (Jul)

WED OCT 22 CBG

Born on this date:
Steven Grant (1953)
John Tighe (1962) 35 years ago

THURS OCT 23 CBG

Born on this date:
Russel Harvey
Eric Shanower (1963)

FRI OCT 24 CBG

Born on this date:
Paul Laikin
Bob Kane (1916)
Al Feldstein (1925)
Mindy Newell (1953)
Laurel Fitch (1953)
Mark H. Campos (1962) 35 years ago
Scott Alexander Frantz (1966)

SAT OCT 25 CBG

Born on this date:
Peter Ledger (1945)
Michelle Wrightson (1941)
June Brigman (1960)

New comics scheduled to ship in October

These are comics scheduled to ship during the month of October that, to the best of our knowledge, have not yet had specific release dates announced. Crossed-out titles have been reported as shipped. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

A List
Pulp Fiction #3, $2.95

Aardvark-Vanaheim
Cerebus #223, $2.25

Aberration Press
Tales from the Bog #8, $2.95

Above and Beyond Comics
Pigeonman #1, $2.95

Abstract Studios
Strangers in Paradise Vol. 3 #10, $2.75

AC Comics
Femforce: Origins, $12.95
Jungle Girls Retro Comics #4, $5.95

ACG
Broadway Babes #1, $2.95
First Trip to the Moon #1, $2.50
Hot & Cold Heroes #1, $2.50
Jungle Jim #1, $2.95
Zaza the Mystic #1, $2.95

Aircel
Those Annoying Post Bros. #58, $2.95
Those Annoying Post Bros. Annual #3, $4.95

Alternate Concepts
~~*Kalamazoo Comics* #4, $2.95~~
Legion of Stupid Heroes #1, $2.50

Alternating Crimes
Alternating Crimes #2, $3.25

Alternative Press
Detour #1, $2.95

A.M. Works
Pervert Club #10, $2.95

Amaze Ink
Action Girl Comics #13, $2.75
Everwinds #2, $2.95
Patty Cake Halloween Special, $3.95
Skeleton Key #27, $1.75
Squee #3, $2.95
Wretch #3, $2.95

Anarchy Comics
Supernaut: Hand of Doom #2, $2.99 (Gold ed., $5.99)

Angel Entertainment
Angel Girl: Before the Wings #1, $2.95 (Two nude eds., $2.95)
Secret Files: Erotic Experiments, $2.95 (Two nude eds., $2.95)
Vampire Girls Erotique #2, $2.95 (Two nude eds., $2.95)

Angus Publishing
Mercedes Vol. 5 #2, $2.95

Antarctic Press
Creature #1 (of 2), $2.95
Luftwaffe 1946 #6, $2.95
Ninja High School #59, $2.95
Ninja High School Yearbook 1997 (2 covers), $3.95
Robotech: Vermilion #2 (of 4), $2.95
Shorts #1, $2.95
Shotgun Mary: Son of the Beast, Daughter of Light #1, $2.95
Warrior Nun: Black and White #5, $2.95

Anti-Ballistic Pixelations
Gremlin Trouble #9, $2.95

Ariel Press
Gravestown #1, $2.95
Sapphire #7, $2.95

Avatar Press
Nira X: Exodus #2 (of 2), $3 (nude ed., $4.95)
Ravening #0 (3 covers), $3.95 (nude ed., $6)
Snowman: Dead and Dying #1 (of 3), $3 (spec. ed., $4.95)
Vortex Special: Cybersin #1, $3 (nude ed., $4.95)

Awesome Entertainment
Coven #3, $2.50
Kaboom #2, $2.50
Supreme #54, $2.99

Beanworld Press
Larry Marder's Beanworld Book Three, $11.95

Beetle Bomb Books
Birthday Boy #2, $2.95

Black Eye Productions
Queen of the Black Black, $12.95

Black Out Comics
Hari Kari: Resurrection #1, $2.95 (nude ed., $9.95)

Black Unicorn Publishing
Fanatasea #5, $2.95

Blasé Publishing
Pin-Up Vol. 2, $14.99

Blind Wolf Comics
Weirdsville #5, $2.95

Blue Comet Press
Cursed Worlds Bible #1, $2.95

Bobu Leene
Bobu Leene #10, $2.95

Boneyard Press
Flowers on the Razorwire #12, $2.95
Gothic Red #5, $2.95
Young Dracula: Prayer of the Vampire #1 (of 4), $2.95

Bongo Comics
Simpsons Comics #33, $2.25

Bovec Productions
Hercules: The Mythic Journey Retold, $14.95

Brainstorm Comics
Achilles Storm: Dark Secret #1, $2.95 (nude ed., $3.95)
Blonde Avenger: Dangerous Conclusions #2, $2.95 (spec. ed., $3.95)
Dark Fringe Spirits of the Dead #2, $2.95
Luxura & Vampfire #1, $2.95 (nude ed., $3.95)
Pleasure & Passion #1, $2.95
Vamperotica #32, $2.95 (nude ed., $3.95)

Brick Comics
Aeturnus #3, $2.95

Caliber
Dark Poem: Through the Wood, beneath the Moon, $3.95
Grumble, $2.95
Jon Sable #1, $2.95
Kaos Moon: Full Circle, $5.95
Legendlore: The Realm Wars #4, $2.95
Lori Lovecraft: The Dark Lady #1, $2.95
Maze Agency #3, $2.95
Nightmare Art of Bosch, $2.95
Nostradamus Chronicles: Apocalyptic Visions, $2.95
Pakkins' Land: Book One, $9.95
Pakkins' Land: Quest for Kings #3, $2.95
Raven Chronicles #16, $2.95
Rib #3, $2.95
Saint Germaine #5 (2 covers), $2.95
Sherlock Holmes: Return of the Devil, $3.95
Technopolis #1, $2.95
Temptress vs. Facelift #1, $2.95
Untouchables #3, $2.95
War of the Worlds, $14.95
Worlds of H.P. Lovecraft: The Tomb, $2.95

Cartoon Books
Bone Encore Ed. #24, $2.95

Catacomb Publications
Calamõdre: Gargoyle, $2.50

Catfish Comics
Sinnamon #12 (2 covers), $2.75

Chanting Monk Studios
Agony in Black #1, $3.95
Blood for the Muse: Chillville #1, $2.50

Chaos! Comics
Chaos! Nightmare Theater #2-4 (of 4), $2.50
Evil Ernie: Destroyer #2 (of 9), $2.95
Lady Death: Death Becomes Her #0, $2.95

Claypool Comics
Elvira #54, $2.50
Soulsearchers #26, $2.50

Coppervale Press
Collected Starchild: Crossroads, $12 (hardcover, $20)

CPM Manga
Chirality #8, $2.95
Midnight Panther #7, $2.95
Plastic Little #3, $2.95

Crap-Head Press
Speedy, $2.95

Crow Comics
Meanwhile... #2, $2.95

Cryptic Press/CS Comics
Quicken Forbidden #3, $2.95

Damage
Bloodshed #6, $3.50
Bloodshed Encore Ed. #1, $3.50
Bloodshed: Requiem Halloween Special, $3.50

Dark World
G-Nine #2, $2.50

DBI Comics
Rabid Monkey #9, $2.50

Dead of Night Studios
Harvest Moon #3, $2.50

Death Comics
Underworld, $2

Delta Comics Publishing
Inmates: Prisoners of Society #2, $2.95

Dimension 5 Comics
Hybrid: Etherworlds #1 (of 3), $2.95

Double Edge Publishing
Demons of the Mist #4, $1.95

Drawn & Quarterly
Nowhere #3, $3.75
Palookaville #11, $3.75

Eddie Campbell Comics
Eddie Campbell's Bacchus #29, $2.95

Edge Comic Group
Do-Do Man #2, $4.50

Event Comics
Ash: Cinder & Smoke #6 (of 6) (2 covers), $2.95
Kid Death & Fluffy Halloween Special #1 (2 covers), $2.95
Painkiller Jane #5 (2 covers), $2.95

Exhibit A Press
Wolff & Byrd: Counselors of the Macabre #17, $2.50

Fantagraphics Books
Artbabe #2, $2.95
Blab Vol. 9, $18.95
Bradford One Hundred, $9.95
Buddy Go Home, $16.95
Chuckling Whatsit, $16.95
Coventry #4, $3.95
Naughty Bits #24, $2.95
Your Flesh #37, $4.95

Fleetway
Judge Dredd Megazine #35, $5.25
2000 AD #1063-1067, $2.80

Forbidden
Forbidden X Angel #1 (3 covers), $2.95
Phoebe, Angel in Black #1 (3 covers), $2.95
Sister Vampire #1 (3 covers), $2.95
Vampornella #1 (3 covers), $2.95

Funky Devil
Loud Mouth Louie #3, $2.95

Games Workshop
Inferno #1-3, $6.95

Gay Comics
Gay Comics #25, $6.95

Gemstone Publishing
Panic #4, $2.50
Tales from the Crypt #22, $2.50
Weird Science #22, $2.50

Ghettostone Publications
Torment Rising 1999, $3.25

Ground Zero Comics
Aetos the Eagle #3 (of 3), $3
Harpy: Prize of the Overlord #6, $3

Hall of Heroes
Hall of Heroes Halloween Horror Special, $2.50

Hammer and Anvil Press
Portrait of a Young Man as a Cartoonist #7, $2.95

Harris Comics
Vampirella/Dracula: The Centennial, $4.95
~~*Vampirella: Monthly Series Preview Ed.*, $1.50~~

Head Press
No Justice, No Piece!, $2.95

Heritage Collection
Witches' Cauldron, $3.50

High Impact Studios
Guillotin Special Preview, $5

Human Monster Press
Korvus #2, $2.95

Humble Comics
Gordon Yamamoto and the King of the Geeks #1, $2.95

Hunter Productions
One Millennium #5, $2.50

Hyperwerks
Deity #2, $2.95

Image Comics
Aaron Strips #4, $2.95
Amanda and Gunn #4 (of 4), $2.95
Awakening #1 (of 4), $2.95
Badger #6, $2.95
Big Bang Comics #15, $2.95
Childhood's End #1 (of 5), $2.95
Creech #1, $1.95
Curse of Spawn #14, $1.95
Desperadoes #2, $2.95
A Distant Soil #22, $2.95
Espers #4, $2.95
✪ *Hellshock* #3, $2.50 (Mar. 30-Apr. 5)
Immortal Two #5, $2.50
~~*Jinx Vol. 2* #3, $3.95~~
Kiss: The Psycho Circus #4, $1.95
Megahurtz #3, $2.95
Savage Dragon #42, $2.50
Ship of Fools #1, $2.95
Spawn #67, $1.95
Teenage Mutant Ninja Turtles #13, $2.95

Industrial Design Comics
Golden Warrior #3, $2.95

Inferno Studios
Deadforce: The Black Ed., $3
Zomboy: Kid Hero Halloween Special, $2.95

Ironcat
Flag Fighters #2, $2.95
New Vampire Miyu #2, $2.95

Kitchen Sink Press
R. Crumb Coffee Table Art Book, $40

Knight Press
Parts Unknown #4, $2.95

Knightstone
Tekken 2 #1, $2.95

Koala Comics
Captain Koala #2, $2.50

Kronos Komics
Greener Pastures #6, $2.95

Labyrinth Comics Inc.
Penguin Bros. #1, $2.50

Laszlo Press
From Hungary, $5.95

Lightning Comics
Death Angel #1 (2 covers), $2.95
Perry #1 (2 covers), $2.95

Limelight Publishing
Zaibatsu Tears #2, $2.95

London Night Studios
Darque Razor #1, $3
Demonique Angel of Night #2, $3 (nude ed., $6)
Full Metal Fiction #4, $3.95
Jurassic Jane #6, $3 (nude ed., $6)
Razor Pictorial: Lady Is a Killer, $5
Razor Uncut #41, $3
Ultimate Strike #11, $3 (nude ed., $6)

Lone Star Press
Heroic Tales #3, $2.50

Lunar Donut
Lunar Donut #5, $2.95

Luxurious Comics
Incredible Drinkin' Buddies #1, $2.95

Mad Monkey Press
Magicians' Village: The Witch & the Willow, $6.95

Main Publishing
Test Drive #1 (2 covers), $3

Mantle Press
Locke and Lode #3, $2.95
Prudence & Leon: A Love Story, $2.95

Marvel Comics
Spider-Man Manga #1, $3.99

Medusa Comics
Spellcaster #1 (of 3), $2.95

Metal Mammoth
Heavy Metal 1997 20th Anniversary Special, $5.95 (hardcover, $39.95)

Metaphrog
Maze #2, $3.95

Millennium Publishing
Lovely Prudence #M, $1.95

Moonstone
Mr. Nightmare's Wonderful World: Beach Babes & Weiner Wagons #1, $2.95 (spec. ed, $7.95)
Sherlock Holmes Mysteries, $2.95

Murim Studios
Tzu the Reaper #2, $2.95

No Mercy Comics
Coven 13 #3, $2.50

October Comics
Dr Weird #1, $2.95

Painted Pony Press
Totally Horses! #3, $1.95

Pet Shop Comics
Tales of Wonder #3, $2.95

Pirate Press
Joshua: Pure Evil #2, $2.95

Pocket Books
American Manga: Birth of a Hero, $3.99

Pyramid Comics
Man Called Angel #1, $1
Space Giants #1, $1
True Romance #2, $1

Radio Comix
Ahlea #2, $2.95
Furrlough #58, $2.95

Rage Comics
Happy Jack #1, $1.50
Ms. Terry's Tales of Rage #2, $2.95

Realm Press
Drakkon Wars #1, $2.99
Dark Utopia: Art of Tim Vigil, $4

SCC Entertainment
Gothess Dark Ecstasy #3 (of 3), $2.95 (2 nude eds., $9.95)
Horrology '97 #3 (2 covers), $4.95 (nude ed., $9.95)
Scorn/Dracula: The Vampire's Blood #1 (3 covers), $3.95 (nude ed., $9.95)
Slit: Fear and Freedom #1 (2 covers), $3.95 (nude ed., $9.95)
Thaddeus: Big Hooters, $2.95 (spec. ed., $9.95)

Shadow House Productions
Shadow House #2, $2.95

Shadowbear Studios
Freak Show #1, $2.50

Shanda Fantasy Arts
New Horizons #2, $4.50

Sirius Entertainment
Akiko #19, $2.50
Chi-Chian #1, $2.95
Enchanted #3 (of 3), $2.50
Poe #1, $2.50
Poison Elves #28, $2.50
Red Flannel Squirrel #1, $2.95

Skarwood Productions
Lincoln-16 #3, $2.95

Smell of Steve
Stoned Pope #1, $4.95

South Jersey Rebellion Prod.
Tony Digerolamo's Jersey Devil #4, $2.95

Stronghold Studios
Worgard: Viking Berserkir #1, $2.95

Sundragon Comics
Scales of the Dragon #3, $1.95

Three Finger Prints Publishing
3 Geeks #2, $2.50

Top Hat Comics
Tommy Rocket and the Goober Patrol #4, $2.95

TV Comics
Munsters #2 (2 covers), $2.95 (signed ed., $19.95)

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

☐ **1 year $182.00** (52 issues) ☐ **6 months $91.00** (26 issues)

Send your listing with payment to: Comics Buyer's Guide 700 E. State St., Iola, WI 54990-0001 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ FAX: _____ Do you carry Comics Buyer's Guide in your store? _____

Description: _____

SUPER TRADERS

Super Trader ads are available for $108.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

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- For more info Call PRIMATE PROMOTIONS (508) 388-6576
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GOLDEN AGE**HIGH GRADE

BATMAN #16 VF+ /NM- An unrestored copy with off white pages . This book would be NM if not for two minor flaws an exceptional value at $3900.00

BASEBALL HEROES #1 VF+ A scarce comic made even more so due to this particular book having a 'double cover'. Outside cover grades fine while the interior cover is solid VF+ Babe Ruth cover and hall of fame stories make this a Grand slam for $1000.00

DARK MYSTERIES #2 VF Great skull cover 8 pgs. of Wood/Harrison art $400.00

BUSTER CRABBE #5 NM File copy of a gorgeous Frank Frazetta cover $850.00

PHANTOM LADY #20 VF+ Very sharp copy of a scarce issue $700.00

JUNGLE THRILLS #16 NM Beautiful L.B. Cole cover. A Phantom Lady story inside includes lingerie panels plus more exceptional Good Girl Artwork. $500.00

KRAZY KOMICS #1 NM- A high grade copy of of an interesting title. Includes 10 pgs. of Wolverton art $400.00

UNCLE MILTY #1 VF+ A Quite nice copy of what is possibly the 1st Television comic with Milton Berle, a guy who was cross dressing long before Dennis Rodman. $285.00

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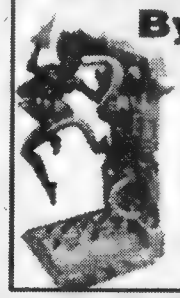

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This ad supercedes all previous ads. • This ad expires 12/31/97

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Battletech Counter Srike $58
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Dark Age F L Combo $75
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DC Overpower Starter $30
DC Overpower Justice Lg $57
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Doomtrooper Unlim Start. $29
Doomtrooper Inqusition $15
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Guardians: Dagger Isle $46
Highlander Lim Booster $49
Hyborian Gates Starter $14
Illumnati Booster or Start $15
Imajica Booster or Starter $44
Jyhad Booster $19
Jyhad Starter $18
L5R Emerald Ed. Booster $65
L5R Emerald Ed Starter $58
L5R Shadowlands Booster $59
L5R Forbidden Knowledge $44
L5R Anvil of Desp. Starter $47
L5R Battle of Beiden Pass $14
L5R Crnn & Jade Starter $109
L5R Obsidian Booster $53
L5R Obsidian Starter $71
Magic Legends Box $875
Magic Legends Pack $28
Magic Antiquities Box $882
Magic Amer Dark Box $398
Magic Amer Dark Pack $7
Magic Fallen Empires $42
Magic Booster (3rd ed) $294
Magic Booster (3rd) Pack $8
Magic Starter (3rd ed.) $264

Magic Starter Deck (3rd) $26
Magic Booster (4th ed.) $71
Magic Starter (4th ed) $59
Magic Booster (5th ed) $60
Magic Starter (5th ed.) $61
Magic Jpnese Chronicles $109
Magic Ice Age Booster $52
Magic Ice Age Starter $47
Magic Chronicles $55
Magic Fmch Renaissance $89
Magic Homelands $53
Magic Alliances $129
Magic Mirage Booster $80
Magic Mirage Starter $61
Magic Portal Booster $64
Magic Portal Starter $61
Magic Rivals Set $13
Magic Visions $72
Magic Weatherlight $85
Marvel Overpower Booster $19
Marvel Overpower Starter $25
Marvel Overpower Surge $25
Marvel OP Miss Control $17
Marvel Overpower IQ $117
Marvel Monumental Boost $57
Marvel Monumental Start $58
Mid. Earth Unlim. Booster $58
Mid Earth Unlim Starter $50
Mid. Earth Lim Booster $110
Mid Earth Lim Starter $110
Mid Earth Dragons $43
Mid Earth Dark Minions $58
Mid Earth Lidless Booster $63
Mid Earth Lidless Starter $60
Mythos Dreamlnds Starter $49
Mythos Expansions $29
Netrunner Boost. or Start $43
Netrunner Proteus $57
Rage Unlimited Booster $10
Rage Unlimited Starter $12
Rage Umbra $10
Rage Wyrm $21
Rage Legacy of the Tribes $31
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Shadowrun Starter $49
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Star Trek Unlim Booster $59

Star Trek Unlim. Starter $39
Star Trek Lim. Booster $159
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Star Trek Alternate Univ $49
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Star Trek Boosters(Fleer) $16
Star Trek Starters(Fleer) $18
Star Trek Maneuvers $56
Star Wars Anthology $19/$101
Star Wars. Lim Booster $124
Star Wars: Lim. Starter $64
Star Wars: Lim. Set $295
Star Wars. Unlim Booster $58
Star Wars: A New Hope $58
Star Wars: Hoth $58
Star Wars Dagobah $76/$449
Star Wars: Cloud City(pre) $78
Vampire: TES Booster $51
Vampire. Dark Sovereigns $27
Vampire Sabbat $66
Wildstorm Image Universe $57
Wildstorm Legends $55
Wyvern Lim Starter $12
X-Files Booster (1st ed) $53
X-Files Starter (1st ed) $39
X-Files 101363 Exp $59

Comic/Non-Sport Cards
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Abbott & Costello $33
Achellios II $25
Amalgam $22
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Archie (Krome) $51
Babylon 5 (Skybox) $53
Babylon 5 Special Ed. $42
Barbie II (Tempo) $42
Barb Wire $19
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Batman Master Series $33
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Beauty & the Beast (UD) $25
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Boris III $45
Casper Jumbo $33
Cinderella $12
Coca-Cola III $21

Coca-Cola Super Prem. $29
Coke Sign of Good Taste $25
Conan II $26
Conan III $25
Conan Marvel Years $29
D C. Legends Chrome $27
D C vs Marvel $25
Dinosaurs Mesozoic Era $10
Doomsday $49
Dragonheart Widevision $22
Elvis I & II $9
Evil Ernie II $23
Evil Ernie: Master of Ann. $51
Frazetta II $16
Garfield (Krome) $44
Harley Davidson II $13
Heavy Metal Movie $19
Hercules (TV Show) $49
Hildebrandt II $16
Hunchback of Notre Dame $13
James Bond: Con. I or II $51
Kirby, Jack (21st Cent) $11
Lethal Strike $34
Linsner Dawn & Beyond $55
Lion King I or II $15
Lone Ranger $35
Marvel III $22
Marvel IV $17
Marvel Flair '94 $32
Marvel Flair '95 $48
Marvel Masterpieces I $49
Marvel Masterpieces II $17
Marvel Masterpieces '94 $19
Marvel Master '95 Jumbo $35
Marvel Masterpieces '96 $68
Marvel Metal '95 $51
Marvel Motion $32
Marvel Onslaught $36
Marvel Q-Fx $19
Marvel Universe '94 $19
Marvel Universe '94 Jum $19
Marvel Vs Wildstorm $36
Marvel Vision $42
Men in Black $45
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Olivia I $89
Olivia Obsessions $32
Parkinson, Keith Colossal $29
Pocahontas $12
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Rowena $29

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Royo: Secret Desires $36
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Simpsons (Tempo) $43
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Spawn Movie $48
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Star Trek Episodes V $27
Star Trek Episodes VI $35
Star Trek Mast. Ser I or II $15
Star Trek, 30 Yrs - II $29
Star Trek, 30 Yrs - III $31
Star Trek Voyager I or II $22
Star Trek Voyager Seas II $37
Star Wars Galaxy I $42
Star Wars Galaxy II or III $32
Star Wars Vehicles $54
Star Wars Widevision $105
SW Jedi Widevision $53
Star Wars Trilogy Retail $35
Stupid Smiles $19
Supreme (Comic Images) $21
Tales from the Crypt $19
Tom & Jerry $13
Toy Story I $28
Toy Story II $53
Vampirella $57
Wild West. Art of Kunstler $28
X-Files I Jumbo $59
X-Files I Merlin $28
X-Files II or III $36
X-Files Contact (Intrepid) $55
X-Files Mastervision $33
X-Files Showcase $53
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90	VF+ PRIN.WRKLE	$30	$24
91-92	VF+	$38	$22
94	VF- ORIGIN	$44	$24
95	NM $30 VF	$30	$20
100	F/VF	$95	$59
100	VG $24 F+	$68	$44
101	NM REALLY!	$188	$119
102	VF NICE!	$98	$59
119	F/F+ NICE FILLER	$20	$12
122	VF CORN. NICK OR NM!		$95
129	NM- I:PUNISHER	$239	$169
129	VF/VF+ DITTO	$309	$139
129	VF- WHITE BORDE	$179	$119
135	VF 2ND PUNISH	$49	$29
149	VF CLONE!	$75	$45
149	F/VF CLONE!	$59	$33
150	VF/NM CLONE!	$40	$29
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CHAMPIONS 1NM$12 NM		$5
CHAMB DARKNESS 1VF		$15
DEFENDERS 1 F/F+	$35	$19
FEAR 20 VF/NM	$20	$12
HERO 4 HIRE 1 F/F	$28	$15
IRON FIST 1 VF+	$24	$14
IRON FIST 15 VF	$28	$16
MARVEL FEATURE 1 F/VF		$10
MARV PREM.15 F+$15 28 VF		$10
MARV SPOTL 2 F/VF	$45	$28
MARV SPOTL 5 F/VF	$60	$44
MARV SPOTL 12 NM	$15	$10
MARV 2-IN-1 1 F++	$19	$10
TOMB DRAC 10 F/VF		$19
W-WOLF BY NITE 32-33 F/VF		$44
298 NM McFARLANE	$47	$24
299 NM McFARLANE	$30	$20

TITLE/ #/ COND	WAS	NOW!
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X-MEN 67 NM	$26	$16
67 VF/VF+	$20	$12
68 VF+	$22	$14
70, 72 NM	$26	$16
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80 VF	$16	$10
83 NM (REP. X-35)	$22	$16
84, 86 VF+	$16	$10
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93 VF LAST REP.	$16	$10
95 VF-	$65	$44
96, 98-99 VF-	$40	$29
101 VF	$45	$29
103, 105 VF/NM	$28	$19
108 VF/VF+ BYRNE	$40	$33
111, 112 VF/NM	$28	$19
113-114 VF/NM	$24	$15
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132-136, 138 NM-	$20	$12
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#2 Good. Cover and spine damage, but the interior is very nice. $36
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#11 Fair to Good. Mostly undamaged, but waterstain along the edge. $35
1926 The Big Book. Very Good...might be better. 144 Nice pages. Rather scarce. $290
Clare Briggs cartoon books: "When a Feller Needs a Friend" Memorial Edition w/ leatherette cover.
Pub. by Wm. H. Wise, 1930. Not in Guide. Good. Waterstain, but nice white pages. $50
"Mr and Mrs." 1922. Fair. 2 pages loose and slight brittle. $18
"Ain't It A Grand And Glorious Feeling?" 1922. Good. Front cover staining. $35
Henry 1935 Hardback by Greenberg Pubs. Not in Guide. Fine. High quality, nice shape $135
Little Orphan Annie (all Cupples Hardbacks). #1 Good. Crayola first 13 pages. Brown binding. $45
#1 Good. Writing on back cover, with some staining. Brown binding. $45
#1 Fair to Good. Crayola first few pages, with a rough lower corner. Blue binding. $35
#2 "At the Circus". Near Fine. In exc. shape with nice pages. Brown binding. $110
#2 Very Good. A little more rough than above. A few tears. Blue binding. $80
#3 "And the Haunted House" Near Fine. Nice page quality. $115
#3 Very Good. Nice page quality. $80
#3 Good. Ink on front cover. $33
#4 "Bucking the World" Good. Round/flaking lower corners but nice pages anyway. $33
#5 "Never Say Die" Near Fine. Just a nice copy with nice pages. $80
#6 "Shipwrecked" Very Good. Crayola on back, with nicer pages. $68
#6 Good. Rougher, but these pages are decent. $27
"LOA and the Big Town Gunmen" Whitman #1010 1937. Fine. 5 cent book. Not in Guide. $40
Keeping Up With The Joneses. #2 Near Fine. Overall nice shape. $90
Mutt and Jeff. First three issues are the early rare Ball printings. Reprints are slightly discounted.
Book 1 First Ed. 1910 Very Good. Name on front cover. Has glorious page quality! $400
Book 1 Reprint 1913 Very Good. A few tears inside, but w/ beautiful pages! $350
Book 2 First Ed. 1911 Good/Very Good. Crayola on first three strips but exc. Pages $110
Book 2 Reprint 1914 Fine. Fabulous copy, with white pages. $350
Book 3 Reprint 1914 Near Fine. Red cover with excellent page quality. $325
#6 Cupples editions. Good/Very Good. POFC with dirt and stain on cover. Tan/supple $75
#7 Fair/Good. Covers ok, crayola on back cover. Tape, pieces out inside with crayola. $35
#11 Near Fine. Nice shape with excellent high acid pages. $180
#13 Good. Crayola on first page and later on panels. Minor fox and good paper. $54
#14 Fair. Brown paper spine repair. Pages are ok. $27
Oh Skin-nay! 1913. 2 copies with really nice pages. - VG copy: $78... NF copy: $90
Popeye The Big Big Book Whitman #4063 1935. VGood. Not in Guide. Text and Pictures. $120
Reg'lar Fellers #1 1921. Some foxing but a decent quality book anyway. $80
Skeezix at the Circus. 1926. Very Good. Nice condition. Text and new pictures by King. $75
another Very good copy but has a stain on the back cover. Nice condition anyway. $70
Skeezix Out West. 1928. Fine. Beautiful Copy. I want to keep this one. $220
Smitty Rare Hardbacks (no dust jackets). #1 1928. Gd/VG. Pencil erasure, exc. Pages. $49
#3 1930. 2 copies. Both Good, one has pencil/crayola erasure, one has watercoloring. $34@

Grading: These are tough to grade. You might want to get a better idea by calling me at the phone number above. After 5pm Eastern time only. By the way, there are NO near mint books of this age!
Reserves: I will hold a book for five mailing days only. No exceptions. No discounts...please don't ask.
Shipping: Fourth Class uninsured postage free...must nego. additional postage costs. Sorry! No UPS!

Michael Dice 309 S. Washington. Cortez, CO. 81321
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SUPER TRADERS

Super Trader ads are available for $108.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

10% OFF! GOLDEN AGE! TERRYS COMICS

AIR FIGHTERS V2#3FA/G $28 V2#6 FA/G $48, V2#9 FA- $24,
AIRBOY
V3#1 GVG $38, V3#2 FN $75, V5#2 FA- $11 V5#4 G-$18, V6#10 G/VG $16 V6#12 G+ $16, V7#9 G $16, V9#1 FA $13, V9#2 FA/G $13, V9#5 G- $20, V9#8 GVG $28, V9#8 FA $11, V10#1VG+ $30, V10#2 VG $18
ALL GREAT nn (128pgs) $32
ALL TOP (128Pg) VG $160
ALL YOUR COMICS
#1 VF $98,
AMAZING MYSTRY FUNNES
#20 FA $75, #24 FA- $70,
AMERICA IN ACTION
#1 VG- $34
AMERICAS BEST
#3 FA $50, #7 CFO $48, #12 G $70, #13 G+ $80, #29 FN $98, #30 G/VG $50,
ATOMIC COMICS
(GREEN)#1 G/VG $150,
BACHELORS DIARY
FA/G (SI7) $85,
BANG UP #3 FA (logo) $22,
BIG SHOT #44 VG/FN $20, #47 G- $11, #62 G- $9, #64 FN+ $22, #71 G/VG $6, #75 FA $6, #78 VG $8, #79 VG+ $18, #82 GVG $12,
BLACK CAT
#15 G+ $26
#24 (3mTearFC O/W VF) $33,
BLACK HOOD #16 FA $20,
BLACK TERROR
#11 FA $29, #23 PR $15, #26 VG $55, #27 FA/G $25,
BLAZING COMICS
#3 G(CT) $24, #4 GVG $36,
BLUE BEETLE
3 VG+ $200, #4 VG+ $160, #36 G/VG $25, #53 PR(1cfo) $21
BLUE BOLT
V1#11 (nbc)$58, V2#1 FA $28, V3#3 GVG $24, V4#2 VG $16, V4#5 VF $38, V4#8 GVG $18, V5#2 VG $13, V8#8 VG- $7, V8#10 VG $10, V9#1 VG $9, #102 GVG $20, #109 G- $35,
BLUE CIRCLE
#5 GVG $16, #5 VG/FN $28, #6 G/VG $120(may not exist)
BOOK OF ALL COMICS
194 PG. FN $250,
BOY COMICS
#5 G(T) $80, #15 (CFO) $24, #17 VG $28, #23 VG/FN $33,
BOY DETECTIVE
#3 G/VG $25
BRENDA STAR V2#3(logo) $20
BUCK ROGERS #100 G $15,
CAMERA #2 FA/G $15,
CANNONBALL
#2 GVG(r) $56,
CAPTAIN AERO
#10 FA $68, #11 G(r) $48, #16 G(SI8) $180, #24 GVG $62
CAPTAIN BATTLE JR.
#1 PR(nbc) $34, #2 FA/G $55,
CATMAN
#12 VG(c/cBe) $175,
#27 VG $230, #29 PR $88,
CHALLENGER #3 PR $22,
CHAMP COMICS
#11 GVG $180,
#15 FA/G $76,#25 VG/FN $180
CIRCUS #2 FN+ $18,
COMICS ON PARADE
#17 G/VG $62, #48 G $14,
CONTACT
#1 G(r) $52, #5 FA $30,
#8 FA $30,
COURAGE #77 VG+ $18,
CRACKAJACK #28 GVG $65
CRACK #14 VG/FN $22,
#25 (cfo) $23,
CROWN COMICS
#14 GVG $25, #16 FA $14, #17 VG $28, #18 G- $20, #19 FN- $35,
DAGAR DESERT HAWK
#21 FA $33,
DARING ADVENTURES
#12 FN(phantom lady) $28
DARING ADV 3-D G(si7) $30
DAREDEVIL
#18 FA/G(t) $62, #21 GVG $78 #24 G-(t) $20, #27 FN- $175 #27 VG+ $150, #30 G-(t) $36, #31 G+ $70, #39 VG $24,
DAISY HANDBOOK
#2 FA-(SPINE SPLIT) $50,
DICK COLE
V1#3 VG+ $32,
DOC SAVAGE
V2#5 G $36, #20 FA/G $20,
DYNAMIC
#3 FA $26, #15 FA $38, #16 FA $36, #17 FA $23,
EAGLE COMICS (2ND)
#1 FA/G $36,
EXCITING COMICS
(SCHOMBURG):
#1 FA/G $270, #5 (cfo) $40, #58 FA- $35, #61 PR $25,
THE FACE #1 G+(t) $56,
FAMOUS FUNNIES
#454 GVG $36, #117 VG $24, #131 GVG $15,
FAMOUS STARS #2 VG $22,
FANTASTIC #4 GVG(t) $250, #5 VG+ $458, #8 VG/FN $400,
FEATURE BOOKS
#34 G $24, #42 VG $14,
FEATURE COMICS
#92 VG $20, #127 VG-$13
FRANKINSTEIN #13 VG $45
FLASH GORDON FC#190 GVG $16, MC#118 G $14, (HARV) #3 VG+ $22,
FOUR FAVORITES
#14 GVG $28, #15 VG- $34, #16 GVG $34, #17 VG- $40, #17 GVG $35, #18 VG $47, #19 GVG $34, #26 (nig)$170, #32 VG+ $32, #32 G $14,
FOUR MOST
V3#2 VG+ $24, V7#3 VG+ $15, V8#2 G $14, , #39 GVG $22
FRONT PAGE
#1 GVG(KUBERT)$42,
FUNNIES #8 GA/G(t)$55
GOLDEN LAD
#2 FN/VF $120,
GOLD MEDAL (128 Pg) $52
GREAT COMICS (1st)
#1 VG- $150, #2 VG $190,
GREAT ACTION COMICS
#9 GVG(Phantom lady) $30,
GREEN HORNET (HARV)
#9 PR/FA $55, #32 CFO $12, #38 FA $22,,
GREEN MASK #10 GVG $35, V2#3 G VG $20,V2#4 VG- $22
HEROIC COMICS
#8 FA(PcFc) $24, #8 GVG $50, #11 G(r) $48, #11 FA/G $36, #17 G $20, #19 FN+ $55, #20 GVG $24, #26 G+ $12, #26 VG $28,
HIT COMICS
#11 GVG(bv) $200, #22 G/VG $68, #36 G+ $20, #48 G/VG $20, #57 VG- $18,
HOT ROD #3 VG $18,
HURRICANE COMICS
#1 VG/FN (si6) $26, #1G- $15,
INFORMER #4 GVG $12,
INTRIGUE #1 G $32,
JACKPOT COMICS
#2 FA $68, #7 VG(ct) $260, #9 G/VG $150,
JEEP #2 VG $32,
JOE COLLEGE #2 VG $22,
JO-JO
#8 FA $52, #18 FA $30,
JUNGLE JO #1 FA(nbc) $18,
KEN SHANNON #2 VG $38,
KEY COMICS #5 VG/FN $58,
KILLERS #2 PR $34,
KING COMICS #2 FA- $140, #14 GVG $72,
KING SOLOMONS MINES
#1 FA $22,
MISS LIBERTY #1 VG+$56
LIBERTY #11 FN- $14,
LIL ABNER #4 PR $14, #67 GVG $22, #72 G $14, #81 G $14, #82 G $14,
MAD HATTER
#1 FN $200, #2 FA $36,
MAJOR VICTORY
#1 G $65, #3 G - $35,
MANHUNT #13 G $38,
MARCH OF COMICS
#69 VG(BARKS) $30,
MASKED MARVEL #3 G+ $180,
MAZIE #3 VF $24,
MERRY COMICS #1 VG/FN $68
METEOR #1 G (si7) $54,
MISTER "O" MIDGET FN+ $14,
MOBY DICK(FEATURE #2) $20,
MODERN COMICS #46 G+ $48,
MYSTERY COMICS #3 G $90,
MYSTERY MEN #10 VG $450,
NATIONAL COMICS
#3 FA(cfo) $60, #22 VG- $90, #24 VG 4120, #25 (CFO) $30, #33 VG $90, #36 GVG $52, #41 GVG $40, #49 G- $13,
NATURE BOY #5 VG $16,
NEW WORLD COMICS
#1 FN $70, (SMALL FORMAT)
OZARK IKE B11 VG $12,
OUR FLAG #1 FA $130,
PEP COMICS #18 G+(r) $95, #19 FA/G $50, #33 VG $130, #35 G+ $85, , #54 G+ $22,
PLASTIC MAN
#6 PR(CFO) $22, #8 FA $28, #9 G- $44, #10 FA+ $28, #12 (CFO) $14, #13 G $44, #16 (LOGO) $36,#18 GVG $67 #18 FA/G $36, #24 VG- $58, #40 G- $20, , #49 FA- $12, #51 VG $44, #47 G $24 #55 FA/G $24, #57 FA $24, #60 FA $60, #61 FA $15, #62 FA/G $18, #63 FA/G $18,
POLICE COMICS
#16 (3cfo) $26, #46 G- $28, #54 VG/FN $56, #61 FA $22, #65 VG- $35, #72 G+ $25, #73 G- $24, #74 G+ $24, #83 VG $36, #87 VG+ $42,
POPULAR COMICS
#49 FA $15, #109 FN $20,
POWER COMICS
#1 PR $70, #2 FA/G $150, #2 G+(r)(si8) $250,
PRIZE COMICS:
#3 GVG $100, #44 FN $25, #64 G+ $18,
ROOSEVELT ALBUM G $25
REAL HEROES #9 G $16,
REAL LIFE #11 GVG $18,
RED BAND #4 FN- $36,
RED CIRCLE COMICS
#2 GVG $34, #3 G(t) $15,
RED DRAGON V1#2 GVG $75
RED SEAL #19 FA/G(t) $38,
ROLY POLY
#1 FA/G(si6) $22,#10 FN $38,
RULAH #18 FA $32,
SAMSON #1 FR+ $70,
AJAX #12 G+ $16,
SANTA CLAUS PARADE
(1951) Z-D VG $20,
SHADOW COMICS
V1#12 GVG(r) $65, V4#10 VG $55,
V4#12 GVG $32, V5#5 FA/G $15 V5#6 VG- $35, V6#4 G+ $24, V6#5 GVG $30, V6#10 VG $40, V6#11 G $19, V6#12 G-(T) $30, V7#2 G(t) $17, V7#6 G/VG $40, V7#9 PR $20, V7#11 (CF0) $7, V8#7 GVG $35, V8#9 VG $52, V9#2(logo) $24, V9#3 G- (c?C$33
SHARP COMICS #2 FA/G $96,
SHIELD WIZARD
#2 VG/FN (r) $190,
SKY PILOT #11 GVG $22,
SMASH COMICS #35 G+ $56,
SHMOO#1 G $15, #3 G- $14,
SPARKLER #1 (britt) $18, #12 G $34, #39 GVG $46,
SPARKLING STARS
#1 GVG $28, #2 VG/FN $18, #14 VG $12,
SPEED COMICS
#36 FA/G $48, #37 VG/FN $74, #38 G+ $38,
SPEED SMITH #1 GVG $19
STARTLING COMICS
#13 FA(?) $54, #41 G-(t) $30,
STRONG MAN
#1 GVG $24, #2 GVG $18,
SUGAR BOWL #5 VF $18,
SUPER-MYSTERY
V4#5 GVG $24, V5#2 FN+ $62, V5#4FN/VF $74, , V6#2 G(t) $28, V6#1 GVG(nig) $150, V7#1 FN? $32, V7#2 G $24, V7#3 G- $24, V7#6 G-(t) $18, V8#5 G $16,
SUPERSNIPE V1#10 FA/G $30
SUSPENSE COMICS (CONT.)
#3*G-(SI9) $7,000, #9 FA(r) $75,
TAILSPIN #1 G- $28,
TARGET COMICS
V1#9(CFo's) $28, V3#6 GVG $75 V4 #7 G $10, V4#9 VG $22, V4#12 VG+ $28, V8#3 VG $11, V8#8 G+ $12, V9#2 VG+ $18,
THRILLINGCOMICS
#43 GVG(r) $40, #51 GVG $33, #52 G- $32, #52 FA $26, #55 FA $13, #56 VG $38, #57 VG+ $33, #60 VG/FN $72, #61 (cfo) $18, #64 VG $56, #71 FN+ $120, #74 GVG $18, #75 GVG $18, #78 GVG $18, #80 G+ $12, #80 VG $22,
THUNDA #4 VG/FN $25,
T-MAN #18 G- $12, #26 G $12,
TONY TRENT #3 VG $16,
TOP-NOTCH
#15 FA? $38,#26 G- $45, #27 FA $35, #30 G+(C/c) $38 #33 FA+ $45, #38 FA $18, #41 G $38,
TOP SPOT #1 VG/FN $90
TRIPLE THREAT
#1 GVG $22,
TOR #3 VG+ $20,
3-D COMICS
ADV. IN #1 FN/VF $36,
TOR VG $20,
TREASURE
#1 G/VG $22, #3 VG $20,
THRILLING ADV. IN STAMPS
#1 FA $15, #5 G- $18, #6 G $14, $7 G+ $14, #8 G+ $32,
TRIUMPH OVER SPACE
(1951) KAISER MOTORS GIVEAWAY VG $20
TRUE COMICS #82 GVG $15
VARIETY COMICS #1 FN $45
VERI BEST SURE SHOT
#1 GVG $115,
WAR HEROES
#3 VG $30, #3 GVG $22, #4 GVG $20, 9 GVG $12,
WONDER COMICS
#15
WONDERWORLD
#14 VG- $324,
WORLDS FAMOUS HEROS MAGAZINE #1 FA /G $48,
YELLOWJACKET
#1 G/VG $72,#5 G- $30, #8 VG- $33, #8 FA $14,
YOUNG KING COLE
V3#7 VG/FN $33,
ZAGO #2 G $33, #3 GVG $52,
ZIP COMICS
#3 VG- $180, #4 FA/G $68, #13 FA/G $44, #15 FA/G $34 #23 FA+ $32, #37VG/FN $340, #29 VG-(si8) $250, #39 G $34, #41 VG+ $52,#42 G- $25, #46 FA- $16
ZIP-JET #2 G/VG $65,

ANY QUESTIONS? CALL (714) 528-3937 ADD #169A

10% OFF! GOLDEN AGE! TERRYS COMICS

CBG

CODES:cvr=cover, Pc=piece, Pg=page, Fc=front cover, .Bc.=back cover, cfo.=centerfold out, logo= logo on cover cutout, r=archival tape repair, ?= needs lenghty explanation, t=tape, C/c=coupon cotout. ,

DISCOIUNTS: 10% ON ALL LISTED PRICES EXCEPT *, 15% IF ORDER 0VER $300 ON MORE THAN ONE BOOK, 20% IF ORDER OVER $600, 25% IF ORDER OVER $1000, 30% IF ORDER OVER $1500,

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P.O.BOX 471
ATWOOD, CA. 92811

#169B

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FORT WAYNE, IN
46867-3181

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COMIC ARTISTS • (Art Area: 10" X 15") •		Reg+Tx+Shpg	SPCL
☐LGL MAT #1 Series C (25 shts/pkg)		$14.95+.75+4.00	$12 *PPD!*
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DAILY ARTISTS • (Art Area: 41/2" X 151/2") •		Reg+Tx+Shpg	SPCL
☐LGL MAT #D-1 Series D (25 shts/pkg)		$12.50+.63+3.00	$10 *PPD!*
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REGCO: Send me ___ pkg(s) of the item(s) I've checked off, along with your current brochure and your usual coupons and money-saving offers! Enclosed is my Chk/MO for $_____

Name_____ Date_____

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$5.00 COMICS for only 59¢

The Book Barn 3128 S. Main
Joplin, MO 64804
(417)782-2778
Fax: (417)782-0028
bb@talleytech.com

We're selling our warehouse and must move over 250,000 comics from the last 15 years!!!
All Books are NM-MINT!!!
Satisfaction guaranteed!!!

THIS IS OUR CATALOG:

RULES:

- **Choose any comics from the below list OR from the last 15 years with an OVERSTREET price of $5.00 or less. (We even have ALF and Rocket Raccoon.)**
- **LIST EQUAL # OF ALTERNATIVES. PLEASE LIST COMICS IN ALPHA/NUMERIC ORDER JUST LIKE OVERSTREET. (Have you ever tried to fill an order from 1,000 comic boxes??) Don't Cherry Pick! We will NOT sell you 50 copies of X-men #281. We will however be very glad to sell you 1 each of Silver Surfer 2-120 that are $5.00 or lower.**
- **We reserve the right to limit quantities.**

POSTAGE: Please add $3.00 + .03 per comicfor shipping.

- **Please provide street address as most orders are shipped UPS.**
- **All major credit cards are accepted. Include expiration date.**
- **Checks or money orders accepted: Checks take 2 weeks to clear.**
- **Missouri residents add 6.435% sales tax.**

ALWAYS INCLUDE YOUR WANT LIST

We have 5 retail stores with over 1 million comics and probably 2 zillion cards in stock. We also carry used CDs, used video games, Star Wars action figures, game cards, good girl art items, role playing games, anime, and a whole lot more!

WE ARE ALWAYS BUYING COMICS & TRADING CARDS!!! Send your list to us.

We hope you'll visit our other stores.

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Tulsa, OK 74133
(918) 254-6281

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Springdale, AR 72764
(501) 756-1367

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ACTION COMICS	584-725
ADVENTURES OF SUPERMAN	424-538
ALPHA FLIGHT	2-130
AMAZING SPIDERMAN	235-415
ANIMAL MAN	2- 89
AVENGERS	220-402
BATMAN	401-534
BATMAN Legends-Dark Knight	1- 86
BATMAN Shadow of the Bat	1- 54
BLOODSHOT	2- 51
CABLE	1- 35
CAPTAIN AMERICA	275-454
CONAN	100-275
DARK HORSE PRESENTS	2-111
DAREDEVIL	175-356
DC COMICS PRESENTS	2- 97
DEFENDERS	100-152
DETECTIVE COMICS	600-701
DOCTOR STRANGE	2- 90
DOOM PATROL	1- 87
ETERNAL WARRIOR	3- 50
EXCALIBUR	2-100
FANTASTIC FOUR	200-416
FLASH	2-117
GHOST RIDER	2- 77
GREEN ARROW	2-112
GREEN LANTERN	2- 78
GUY GARDNER	1- 44
INCREDIBLE HULK	201-445
IRON MAN	150-332
JUSTICE LEAGUE OF AMERICA	200-261
LEGION	2- 70
LEGION OF SUPERHEROES	2- 63
LOBO	ALL
MAGNUS: ROBOT FIGHTER	10- 64
MARVEL COMICS PRESENTS	1-175
MARVEL FANFARE	2- 60
MARVEL TALES	101-291
MARVEL TEAM-UP	100-150
MOON KNIGHT	10- 60
NAMOR	1- 62
NEW MUTANTS	1-100
NEW TEEN TITANS	1- 40
NEW TITANS	20-130
NEW WARRIORS	1- 75
PUNISHER	2-104
PUNISHER WAR JOURNAL	2- 80
PUNISHER WAR ZONE	1- 41
ROBIN	ALL
SAVAGE DRAGON	1- 16
SHE HULK	1- 60
SILVER SURFER	2-120
SOLAR	13- 60
SPECTACULAR SPIDERMAN	60-240
SPIDERMAN	1- 75
STAR TREK-DC (DSN; NG;etc.)	ALL
SUPERMAN	1-120
SWAMP THING	50-170
THOR	300-502
WARLOCK--INFINITY WATCH	1- 42
WARLORD	40-133
WEB OF SPIDERMAN	20-129
WESTCOAST AVENGERS	1-102
WOLVERINE	18-105
X-O MANOWAR	5- 68
X-FACTOR	2-129
X-FORCE	1- 60
X-MEN	1- 60
X-MEN CLASSIC	10-110
X-MEN UNCANNY	200-340

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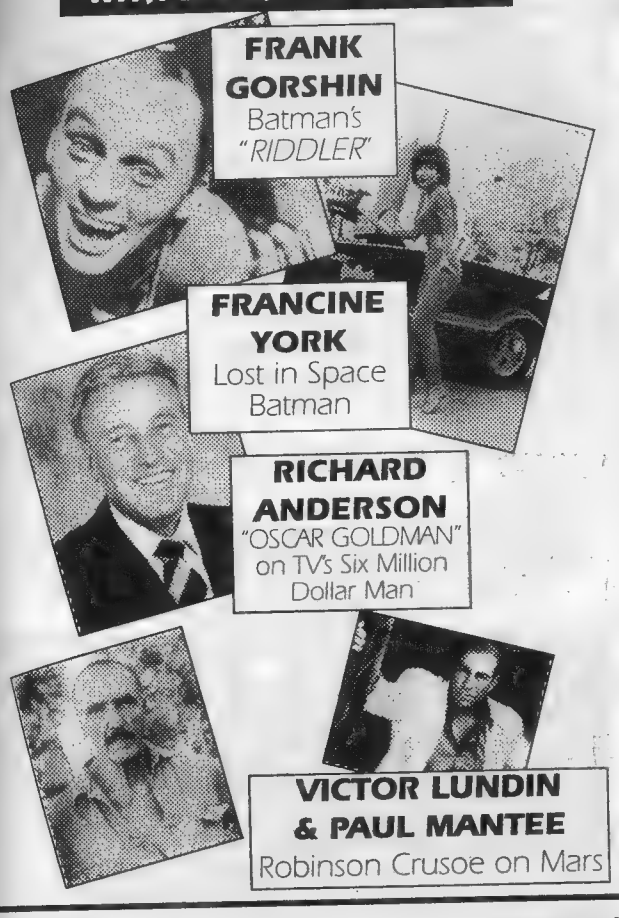
est. 1980
3128 Main
Joplin, MO 64804
(417) 782-2778

$5.00 COMICS for only 59¢

SUPER TRADERS

Super Trader ads are available for $108.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

WITH SPECIAL TV GUESTS:



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Batman's "RIDDLER"

FRANCINE YORK
Lost in Space
Batman

RICHARD ANDERSON
"OSCAR GOLDMAN" on TV's Six Million Dollar Man

VICTOR LUNDIN & PAUL MANTEE
Robinson Crusoe on Mars

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For Info Call Supercon (210) 485 1887
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Over 50 More Guests!

SAT 10 - 7 SUN 11 - 5

ADMISSION
1 DAY $9.00 2 DAY 15.00

EVENTS

From Page 159

for 1st, $30. for 2nd, $25. ea. add'l., A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

Nov 16 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 46 off I-76 or Exit 15 off I-95), SH: 10am-4pm, T: 47, F: $60. for 1, $110. for 2, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

Dec 5-7 PA, Hermitage. Comic Book & Sports Card Show, Shenango Valley Mall. Rt. 18 & 62, SH: mall hrs., T: 30-8', F: $55., A: free. Mike Dorsey, PO Box 69, Fredonia, PA 16124. PH: 412-475-2666.

Dec 5-7 PA, Fort Washington. 61st Philadelphia BB Card, Comic Book & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 6pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

Dec 14 PA, Erie. Comic Book, Magic & Non-Sports Card Show, Avalon Hotel. I-90, Exit 6 then Peach St. to 10th St., SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l., A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

Dec 20-21 PA, Philadelphia. Comic Book, Sports Card, Non-Sports & Collectibles Show, NE Phila Armory. 1 mi. S. of PA Tpke. Exit 28, Roosevelt Rd. (US1) & Southampton Rd., SH: 10am-5pm, T: 175-8', F: $135. for 1, $250. for 2, A: free. Neil or Eric Poppel, PH: 215-579-0731.

Dec 21 PA, Wilkes-Barre. Comic Book & Toy Collectible Show, Woodlands Inn. Rt. 315, SH: 9am-2 30pm, T: 40-8', F: $25., A: $2. Michael Latona, PH: 717-603-1208.

SOUTH CAROLINA

Dec 6 SC, Rock Hill. Comic Book & Collectible Show, Holiday Inn. I-77 (Exit 82-A) & US Hwy. 21 Cherry Rd., SH: 10am-5pm, T: 40, F: $75., A: free. Daves Comics, David Hinson, 206 Main St., Fort Mill, SC 29715. PH: 803-547-3995.

TENNESSEE

Oct 17-19 TN, Columbia. Monthly Comic Book, Sports Card & NASCAR Show, Shady Brook Mall. James Campbell Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50-6', F: $50., A: free. AF Promos., 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168.

Oct 24-26 TN, Chattanooga. Comic Book, Sports Card & NASCAR Show, Eastgate Town Mall. 5600 Brainerd Rd., SH: Fri. 3pm-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $40. for 1, $100. for 3, A: free AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168 or 423-894-3915.

Oct 25-26 TN, Morristown Comic Book, Sports Card & Racing Show, College Square Mall. 2550 E. Morris Blvd., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8', F: $75., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

Oct 25-26 TN, Oak Ridge. Semi-Annual Comic Book & BB Card Show, Civic Ctr. 1403 Oak Ridge Tpke., SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 80-8', F: $60. for 1, $115. for 2, $170. for 3, A: free. Sue Majors or Barbara Spratling, PO Box 1, Oak Ridge, TN 37831. PH: 615-482-8450.

Nov 8-9 TN, Nashville. Fantasy Con Comic Book, Star Wars, Sci-Fi, Toy Show, Convention Ctr. downtown, SH: Sat. 10am-7pm, Sun. 11am-7pm, T: 250-8'. Collector's World, 5751 Nolensville Rd., Nashville, TN 37211. PH: 615-333-9458.

Nov 14-16 TN, Columbia. Monthly Comic Book, Sports Card & NASCAR Show, Shady Brook Mall. James Campbell Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50-6', F: $50., A: free. AF Promos., 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168.

Dec 12-14 TN, Chattanooga. Comic Book, Sports Card & NASCAR Show, Eastgate Town Mall. 5600 Brainerd Rd., SH: Fri. 3pm-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $40. for 1, $100. for 3, A: free. AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168 or 423-894-3915.

TEXAS

Oct 23-25 TX, College Station. NovaCon 97, A&M University. F: $20., A: $10. full con pass, $7. day pass. MSC Nova, Box J-1, College Station, TX 77844. PH: 409-845-1515.

Nov 2 TX, Houston. Comic Book Super Show, Sheraton Hotel (Astrodome). 610 at Kirby, across from the Astrodome, SH: 11am-5pm, T: 60, A: $2 Rober Quijano, 1414 S. Dairy Ashford #501, Houston, TX 77077. PH: 281-738-8620 or 293-8663.

Nov 7-9 TX, Dallas. 19th Big-D Super Collectibles Show, Sheraton Park Central. Hwy. 635 & Coit Rd., SH: Sat. 10am-5pm, Sun. 10am-3pm, F: $30.-$40., A: $5. Don Maris, PO Box 200725, Arlington, TX 76006. PH: 817-261-8745.

Nov 9 TX, Houston. Collectibles Show, Holiday Inn Select. 2712 Southwest Freeway at Kirby, SH: 10am-4pm, A: $4., $2. ages 6-11. Larry Taylor, PH: 713-667-8697.

Nov 15-16 TX, Austin. Collectors Expo, Palmer Auditorium, (lower level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 220, F: $80., A: $3. good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Nov 15 TX, Arlington. Comic Book, Action Figure & Toy Show, Vandergriff Park. TI Productions, 212 Colonial Cir., Athens, TX 75751. PH: 903-675-4670.

VIRGINIA

Oct 19 VA, McLean. Greater Washington, DC Disneyana & Character Toy Show. Tysons Westpark Hotel, Rt. 7 West & Westpark Dr. (Exit 10, I-495). SH 10am-4pm, T: 65. Annapolis Marketing, Inc., 6506 Pyle Rd., Bethesda. MD 20817. PH/FAX: 301-320-6974.

Oct 19 VA, Richmond. Comic Book & Non-Sports Card Convention, Holiday Inn West. 6531 W. Broad St., SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744 PH: 301-292-4587 or FAX: 301-203-0159.

Nov 1-2 VA, Virginia Beach. Comic Book, Sports & Non-Sports Card & Racing Show, Pembroke Mall. Intersection of Independence & Virginia Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5.30pm, T: 100-8', F: $110.-$130., A: free Larry Webster, 4406 Holland Rd., Virginia Beach, VA 23452. PH: 757-486-0215.

Nov 15 VA, Tysons Corner. Comic Book & Gaming Card Show, Westpark Hotel. Exit 10 W. (Rt. 7) off I-495 (Washington Beltway), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993 or FAX: 703-883-3997.

Nov 30 VA, Fair Oaks. Comic Book & Non-Sports Card Convention, Holiday Inn, Fair Oaks Mall. Rt. 50, Lee Jackson Hwy., SH: 10am-4pm, F: $65. for 1, $60. ea. for 2 or more, $55. ea. for 3 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 7 VA, Tysons Corner. Comic Book & Gaming Card Show, Westpark Hotel. Exit 10 W. (Rt. 7) off I-495 (Washington Beltway), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993 or FAX: 703-883-3997.

Dec 14 VA, Richmond. Comic Book & Non-Sports Card Convention, Holiday Inn West. 6531 W. Broad St., SH: 10am-4pm, F: $60. for 1, $50. ea. for 2 or more. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

WASHINGTON

Oct 18-19 WA, Kirkland. Comic Book & Sports Card Show, Totem Lake Mall. Exit 20B E. off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 65, F: $40.-$85., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Oct 19 WA, Yakima. Comic Book Show, Double Tree Motel. N. 1507 N. 1st St., SH: 9am-4pm, T: 30, F: $40., A: $1 50, $1. youth. Don Cowen or Joe Mann, 919 Summitview, Yakima, WA 98902. PH: 509-453-5200 or 248-1117.

Oct 25-26 WA, Spokane. Comic Book & Sports Card Super Show, Franklin Park Mall. S. 5628 Division, SH: Sat 10am-8pm, Sun. 11am-6pm, T: 40, F: $35.-$75., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 1309-8th St., #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 1-2 WA, Olympia. Comic Book & Sports Card Show, Capital Mall (by Penney's). Hwy. 101 Exit off I-5, Black Lake Blvd. Exit off Hwy. 101, SH: Sat. 10am-7pm, Sun. 11am-6pm, T: 30, F: $40.-$85., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 15-16 WA, Kirkland. Comic Book & Sports Card Show, Totem Lake Mall. Exit 20B E. off I-405, SH. Sat. 10am-6pm, Sun. 11am-6pm, T: 60, F: $40.-$85., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 22 WA, Seattle. Comic Book, Card & Toy Show, Queen Anne Community Ctr. SH: 10am-4pm, T: 75, F: $25., A: free. Allen Chinn, 1901 1st Avenue W., Seattle, WA 98119. PH: 206-386-4240.

WEST VIRGINIA

Nov 9 WV, Parkersburg Parkersburg-Marietta Comic Con, Holiday Inn I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T 30-6', F: $40. for 1, $100. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Oct 19 WI, Madison. Comics & Toys Collectible Show, American Legion Hall 4001 Lien Rd., SH: 10am-3pm, T. 40-8', F: $15. Lisa Fiegel, PH: 414-484-3779.

Oct 19 WI, La Crosse. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Oct 25-26 WI, Appleton. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: Sat. 10am-5pm, Sun. 11am-5pm, T: 30-8', F: $50., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Oct 26 WI, Madison. Vintage-Baby Boomer Collectible Show, American Legion Hall. 4001 Lien Rd., SH: 10am-3pm, T: 40-8', F: $15. Lisa Fiegel, PH: 414-484-3779.

Oct 26 WI, Cedarburg. Comic Book Show, Circle B Recreation. 6261 Hwy. 60, SH: 10am-3pm, F: $10. for 1, $25. for 3, A: free. James, PH: 414-338-1805 or 852-7846.

Nov 8-9 WI, Appleton. Comic Book, Non-Sports Card & Racing Show, Valley Fair Mall Memorial Dr., SH: Sat. 10am-5pm, Sun. 11am-5pm, T: 30-8', F: $50., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Nov 30 WI, Madison. Comics & Toys Collectible Show, American Legion Hall. 4001 Lien Rd., SH: 10am-3pm, T: 40-8', F: $15. Lisa Fiegel, PH: 414-484-3779.

Nov 30 WI, LaCrosse. Comic Book, Non-Sports Card & Racing Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prods., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Dec 14 WI, Madison. Vintage-Baby Boomer Collectible Show, American Legion Hall. 4001 Lien Rd., SH: 10am-3pm, T: 40-8', F. $15. Lisa Fiegel, PH: 414-484-3779.

CANADA

Oct 19 BC, Vancouver. Comicon, Heritage Hall. 3102 Main St., SH: 11am-5pm, T: 50-6', F: $40.-$45., A: $2 Leonard Wong, PO Box 48873, Bentall Stn., Vancouver, BC V7X 1A8. PH. 604-322-6412.

Oct 31-Nov 2 ON, Toronto. Primedia '97, Days Inn Hotel. 6527 Airport Rd. (close to Toronto International Airport), SH: Fri. 6pm-10pm, Sat. 10am-8pm, Sun. 10am-3pm. T: 30-40 6', F: $50. till Jul 1, $80. till Sep 30, $100. at the door. A: $18. till Sep 30, $35 at the door. Dimensional Shift, Inc., Cindy Huckle, 68-2035 S. Millway, Mississauga, ON L5L 1R7. PH: 905-820-3844 or 416-759-4026.

Nov 30 BC, Vancouver. Comic Book & Non-Sports Con, Paper Mill Hotel. 1160 Davie St., SH: 11:30am-4:30pm, T: 50-8', F: $30., A: $2.50. Castle Rain Promos., Mike. 1247 Granville St., Van Couver, BC V6Z 1M5. PH. 604-430-3003 or 682-3019.

FOREIGN

Nov 2 GERMANY, Heidelberg. Comic Book & Sports Card Show, Recovery Room, Nachtrichten Kasern. Bldg. 3608, SH: 11am-4.30pm, T: 40, F: $10., A: free Chuck Fernandez, HQ 26th ASG, CMR 419, Box 113, APO AE 09102. PH: 011 49 6221 172762 or 011 49 6202 74157.

Dec 7 GERMANY, Heidelberg. Comic Book & Sports Card Show, Recovery Room, Nachtrichten Kasern Bldg. 3608, SH: 11am-4:30pm, T: 40, F. $10., A: free. Chuck Fernandez, HQ 26th ASG, CMR 419, Box 113, APO AE 09102. PH: 011 49 6221 172762 or 011 49 6202 74157.PH: 011 49 6221 172762 or 011 49 6202 74157.

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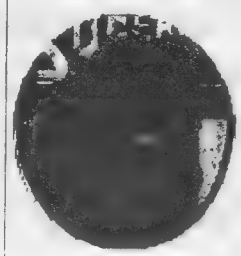

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SCIENCE COMICS No. 1 -- Origin-first app. of Electro; The Eagle; Cosmic Carson -- G -- somewhat dry pages but flexible, lower left sharp corner rounded off from wear, fragment (half in. x 1 in.) off cov. -- $395.

MYSTIC COMICS 6 (MARVEL/TIMELY) Origin The Destroyer (30 pages of stories; really Destroyer No. 1), also Black Marvel, Blazing Skull -- near VG -- except split, magic taped spine of cov. only, fragment (3/8 x 5/8 in.) out near top staple -- $295.

ALL WINNERS 4 (MARVEL/TIMELY) Captain America, Human Torch, Sub-Mariner seperate stories; Overstreet says "classic cover" -- near VG -- except for average spine roll, half of spine magic taped, fragment (1/4 x 1/2 in.) out cov. near lower staple -- near VG -- $375.

YOUNG ALLIES 8 -- (MARVEL/TIMELY) Bucky from Capt. America, Toro from Human Torch, features Hitler, Japan's Togo, etc. Schomberg cover -- shows very little use -- VG-NFi -- $285.

SENSATION COMICS 44 (DC/ All-American) Wonder Woman, Wildcat, Mr. Terrific, Jr. Justice Society page -- magic-taped worn spine, two names written on cover, pencil marks on game page inside, triangular fragment off low left cov., 1 in. at widest, 1 in. long; 3 in. strip off margin unimportant inside page, touches into art 1/8 in. -- otherwise G -- $48.

ALL STAR COMICS 16 -- (DC) Spectre, Starman, Hawkman, Dr. Midnite, Atom, Sandman, Wonder Woman, etc. "Hungry of Europe" -- small pieces of magic tape on spine, few half in. tears in a few page borders, book lies flat but warp shows as some pages turned, centerfold color Xeroxed -- otherwise G-VG -- $149.

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Little Archie Myst.		52,68 G-VG	8.25	16,20,24 G	2.70	**Love & Marriage**	
1 G	9.00	61,72,73 F-VF	25.90	17,20,22,31 F	8.10	10 G	4.00
2 G-VG	6.75	61,68-70VG-F	13.75	13,25 G-VG	4.05	**Love Letters**	
Little Hiawatha		69 VF-NM	45.00	**L.R. Tonto**		1 Poor	9.50
439 VG-F	15.00	69,70 VF	35.25	14,16,17 Fair	2.50	30 VG	10.70
Little Beaver		70 F ex SSc	11.00	8 F-	12.25	**Mad** 5 G	59.00
FC267 G	3.80	72,74 VG	11.00	17,21 Poor-Fair	2.70	35 VG	38.00
612 F-VF	14.25	75,80-83,98,99		15,16,18 VG-F	9.00	40 F-	40.00
612,660 VG	6.00	103 VG	9.00	15,19 G	3.60	40 VG-F	30.00
660,695,817,		75-77,79-81,94		14,18 F-VF	17.10	41,51 VG-F	25.00
870 VF	19.50	102 F	13.50	18,19 VF	23.40	43,47,48,58VG	20.00
695 VG-F	7.50	76 Poor	2.25	24,27 F	8.10	44 F-VF	40.00
660 G	3.00	76,77 Fair	3.15	26,27 VG-F	6.75	46 F	30.00
695,817 F	9.00	75,77-79,81,82,102,		27 VF	17.55	70 F	22.50
Little Iodine		110,111 VG-F	11.25	27 VG	5.40	82,89 VG-F	13.50
27-29 VG	4.60	77,79,82 VF	29.25	15,16 G-VG	5.40	84 F	16.00
28 VG-F	5.75	78,79,93,98		16 VG	7.20	93,100 VG-F	10.50
32,35 VG-F	4.25	F-VF	21.40	14-16,18 F	10.80	97,98 VG	8.50
30 VFexSSbc	6.70	80 G-VG	6.75	**Lone Rider**		103,108,110	
32,37,39 VG	3.40	81 VFex SS bc	16.00	1 VG	34.00	111 VG	8.00
Little People		83 Poor-fair	2.70	**Longshot** 1 VF	7.10	105 VG-F	12.50
573,633,753 VG	8.00	85 NM-MexSSbc	30.00	**Loonie Tunes**		106,113 VG-F	9.00
633 VF	26.00	93,94 NM	45.00	38 VG	36.00	107,109,116F	11.00
633,753 VG-F	10.00	102 G	4.50	53 Fair	7.00	123 G	2.15
753 F-VF	19.00	112 F	52.00	85 G ex cfm	2.60	130,137 F	6.50
Little Rascals		113,114 VG-F	20.00	100 VG	11.70	137 VG-F	5.50
FC674 VG	14.00	113 VF-NM	73.50	104,108,109VG	7.00	140,146 F	5.00
674 F	21.00	113,116 VF	57.00			145,153 VG-F	4.25

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7 F- $135
Crypt of Terror
18 VG+ $350
19 F $412
19 VG $295 (2
19 VG- $234
Haunt of Fear
4 VG $128 (2)
10 VF- $184
15 VF- $139
16 VG $180
17 G ('50) $89
18 F/VF $117
19 F/VF $169
Incredible Sci. Fiction
31 VF- $179
33 VG $69
Mad
1 G $489

Mad
2 VG $250 (2)
6 VG $106
7 VG $106
8 F $178
9 F $178
9 VG/F $125
9 VG+ $117
9 VG- $95
10 VF- $342
10 VG $106
11 VG $106
11 VG- $95
13 VG $95
15VG+$110(2
16 F- $99
17 F $120
18 F- $108
19 VG+ $95
20 F- $108
24 VG $189
27 F $110
28 F $105

Mad
29 VF- $130
Follies
1 VF $130
Tales From The Crypt
21 VG $169
25 VG $100
30 VG/F $100
33 VG+ $125
39 VG+ $72
42 F $110
43 F- $100
44 F+ $120
46 F- $110
3-DEC Classics
1 G/VG $125
Two Fisted Tales
19 VG- $105
22 VF- $145
41 F+ $39

Vault of Horror
13 F $270
14 VG+ $186
14 VG $169
14 VG- $144
15 F- $180
18 F $120
22 VF $200
23 F- $90
35 F/VF $110
37 VF $136
Weird Fantasy
10 F $107
12 VF$160
13 VG('50) $324
13 G ('50) $162
14 VG+ ('50) $130

Weird Fantasy
15 VG ('50) $100
17 VG+ $100
Weird Science
12 VG+ $379
6 F+ $139
7 F- $110(2)
10 F $130
13 VG ('50) $138
14 VG ('50) $119
15 F $188
22 F- $108
Weird Science Fantasy
23 VF- $144

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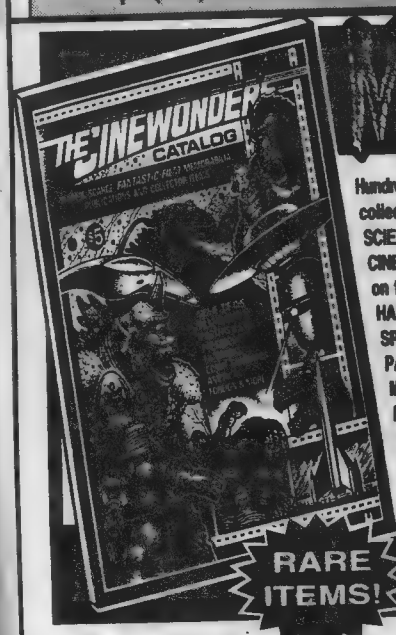

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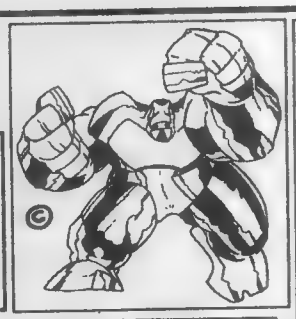

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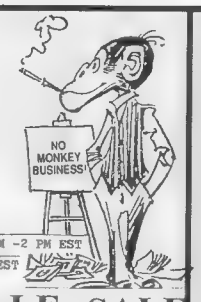

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JUSTICE LEAGUE AMERICA#99 PGS.20,22
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Spring 1997 Market value - $1575

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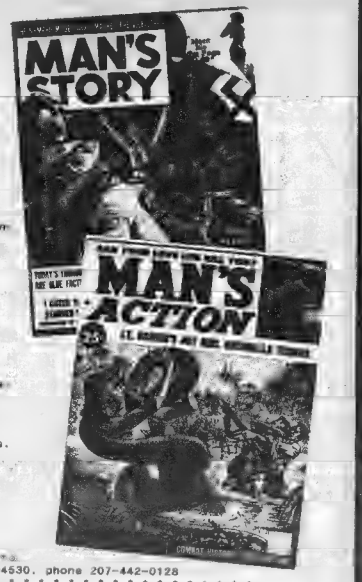

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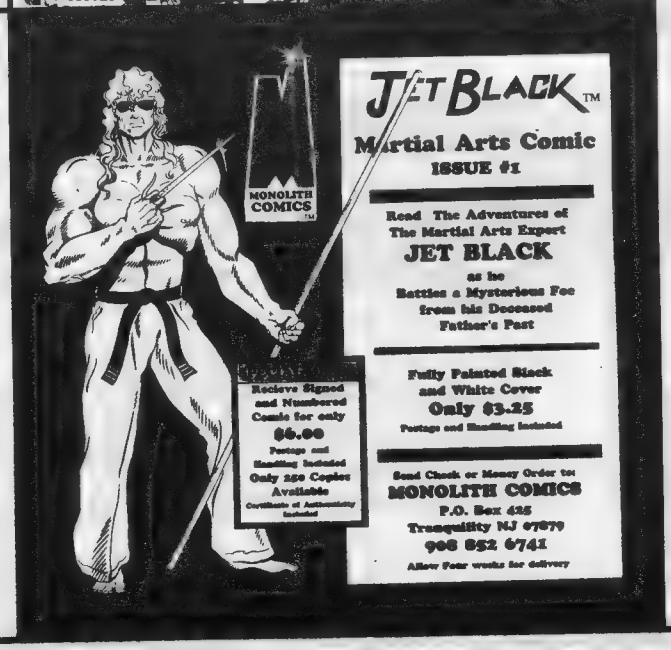
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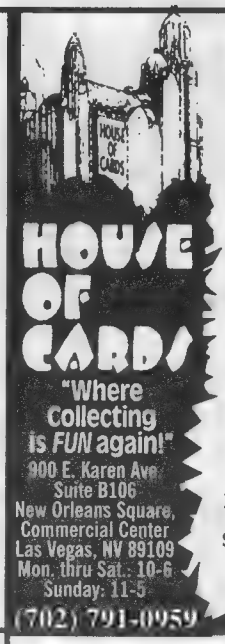

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30	FVF	$60.00	44	VFNM	$60.00	65	Fn+	$20.00	79	VFNM	$32.00
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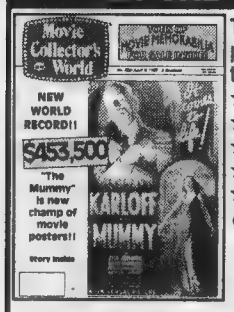

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CLASSICS ILLUSTRATED: Originals, reprints, juniors, puzzles, records, accurate grading, competitive prices. Send $1 for catalog. Bill Novick, 1708 Forest Hill Ave., South Milwaukee, WI 53172.

MARVEL, DC, Independents 50%, 60%, 70% off book. X-Men, Spider-Man, FF, Hulk, Batman, Superman, Ghostrider, large sets, hundreds of other titles. 516-727-5249, 11am-9pm ET.

HUNDREDS OF comics and graphic novels 1987-1997 at cover price. Trades possible. Send me your want lists and I'll send you mine. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

4121 CLASSIC, WANTED

WORLD AROUND Us #2-36 wanted in good condition. Send list to: Lou Florio, 157 E. Church St., Bergenfield, NJ 07621-1831. 201-501-8012.

4122 COMIC COLLECTIONS FOR SALE

CHEAP COMICS! Marvel, DC, Image, etc. 80%+, VF+, 500-$75; 1K $110, 2K $100 ea. Great comics, nice mix cheap! Will ship best way. Comicland, 9582 Hamilton, Huntington Beach, CA 92646. 714-647-7200.

COMIC STORE Inventory. In business 10 years, closed in 1995. Marvel, DC, and independent, 10,000+. Graphic novels, RPG, and supplies too numerous to list. No reasonable offer refused. Contact Jerry or Kathy 815-634-2430.

SELLING MY collection- thousands of old Marvels, DC, Indies at 50% off 1995 book value. 1970s to 1990s. Call Joseph K Comics, 215-504-9876 or send SASE to 538 Swamp Rd., Newtown, PA 18940.

MARK HAMMIL (Luke Skywalker) autographed items for sale starting at $25. Chris 516-864-6214.

SELLING MOSTLY DC! 3,000+ collection as a whole, mostly '70's, '80's, some '60's, includes comic book books. Will throw in card collection worth $800. Good investment $2,400. Don 313-434-4494

SELLING COLLECTION. Tell me what you're looking for. 60's through 90's, everything 50% off Wizard. Write: Murphy, 10 N. 17th St. #2N, Allentown, PA 18104.

1ST ISSUES, 0's, One Shots, Sample our collection of Bagged/Boarded, 1970's-1990's, DC-Underground. For Pricelist SASE: For Your Collection, 4543 Grand Haven Rd, Suite B, Box 126, Muskegan MI 49441.

COLLECTION WORTH over $6,000. Must sell quickly, 1980s-up, Marvel, D.C., all for $950 (plus shipping). Write: Andrews, PO Box 61, Palos Park, IL 60464.

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LARGE SPIDER-MAN collection. Call or write Mike for list. 7779 Blue Jay Ct., Alexandria, VA 22306. 703-799-2488 or FAX 703-619-0801.

SPAWN COMPLETE. Mini's, specials, related series. Rare figures, cards, more. Superb collection, $549. SASE for list. J.D. Scott, 113 Sarazen Ct., Blythewood, SC 29016.

GOLDEN, SILVER Age. DC, EC, Marvel, Dell. Overstreet value $15,000, take $5,000, $2 catalog refundable. Bill Coble, 331 N. Roosevelt, Shawnee, OK 74801. 405-273-7279.

MASSIVE DISCOUNTS, huge selection: 5,000-10,000 pre-1972 comics. 50,000+ items. Strange Adventures #1, ASM #1, etc. Jason Lehto, 14303 NE 81st Street, Vancouver, WA 98682. 360-604-0705.

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$350,000 SEARCH for quality comic book collections!! Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road, Binghamton, NY 13901. 607-648-4025.

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or contact John Snyder at Diamond International Galleries:
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4125 COMIC SHOWS/EVENTS

THE NORTHWEST Georgia Comics Cards and Collectibles Convention. Saturday, November 15, 1997. Dalton, GA. 515 Holiday Drive, Holiday Inn, I-75 Exit 136. 30 tables. $40 for one, $75 for two, $100 for three. $2 admission. Bring this ad for $1 off. Show will feature comics and cards and toys of all kinds. Dealers from all over the tri-state area. Call Blake Floyd 706-272-4103 or e-mail at: esptemp@ocsonline.com

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4130 DC, FOR SALE

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PRICES REDUCED on thousands of DC's, Superman, Batman, Wonder Woman, Robin, Aquaman, Flash, Green Lantern. Free list. Nick, 10387 Friars Rd. #109, San Diego, CA 92120.

DC COMICS, other publishers to sell or trade. John French, 5707 Walther Ave, Baltimore, MD 21206.

SHOWCASE #34, VG+, first Atom, $100. Jeff Gelb, R&R, 10100 Santa Monica Blvd., Los Angeles, CA 90067.

1970'S DC mystery titles! All titles, multiple copies, strict grading! For giant list, send $2 to: Bill Nereson, 8064 James Ave. N., Brooklyn Park, MN 55444.

GREEN LANTERN and Green Arrow 1 to 7, Detective 607 to 610 $1 each, postage $2. Eagle Collectibles, 3338 Appel, Bethel Park, PA 15102. 412-831-3989.

SUPERBOY (1949) 177 VF, 179 VF, 206 NM, $2.50 each. Lois Lane 127 VF, 129 VF, 130 FN, 132 VF $2.50 each +P&H. 540-349-9318 Marlene.

PHANTOM STRANGER second series #1-41 set average fine; plus VF showcase 80 total $200 value. Best offer by 10/22/97. Cliff Gemmel, PO Box 740982, Arvada, CO 80006.

SWAMP THING set: (1st series) 1-7 $120. F-VF+. Forever People set (1st series) 108 $110 VF+-NM. Postage extra. Ed 773-237-2826.

SUPERMAN SETS, NM, "Man of Steel", 6 parts, $7. "Dark Knight Over Metropolis", 3 parts, $4. Tom Kelly, PO Box 97, Eastanollee, GA 30538. 706-779-5956.

HAWK AND Dove #1 glossy VF-75 $18, #2 FN-69 $9, #3 gorgeous NM-90 $21. Hot Wheels #2, Toth VF-40 $5. Joker #1 VF-88 $9. 804-360-3483.

SUPERMAN #86 VG $80, #97 VG $65, #98 VG $65, #100 VG- $250, #149 VG $25, 3D (no glasses) VG $110. Steve 301-603-0246.

SHADOW #ONE NM $20, Oct. 1973 Kaluta. Send want lists. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224. 716-675-8469.

SANDMAN II NM #1 $25, #4 $15, #6 $10, #7 $10, #8 $15, #75 $2, enclose SAE. Rob Griffith, 3456 Dixiana Dr., Lexington, KY 40517.

ATOM #3 VG/FN $43, #4 VG $24, #13 FN/VF $28, #15 VF $38, #15 VG $14, #19 FN/VF $21, #23 VG $8, #36 VG $10, JLA #2 VF $320, many more. 315-622-3993.

AMAZING WORLD of Superman 1973 Metropolis edition. 10-1/2x14 inch, (unread!) Mint. $6.50, 3/$15 plus $2 S&H. Dale Dickson, 312-787-7962 (Chicago).

DARK MANSION of Forbidden Love #1 (M) $75, #4 (FN+) $35. Green Lantern #45 (FN+) $50, Batman #237 (FN+) $18. Richard 413-477-6971.

ALL AMERICAN Men of War 82 1st Johnny Cloud VG $30 postage $3. Carlos Sanchez, 2127 Genevieve, San Bernardino, CA 92405-4003. 909-882-6835.

SANDMAN MYSTERY Theatre 1-50 (missing 9,10) NM make offer cash or trade. John Egan, 355 Gambler St., San Francisco, CA 94134. 415-334-5553.

PHANTOM STRANGER (1969) no.2, no.3, no.4, all FN. $10 each postpaid. Stephen Battaglio, 1340 Midland Ave., Bronxville, NY 10708. 914-237-3122.

STRANGE ADVENTURES 184G-VF (Animal Man), $20; Superman 137G-VG $8; Funny Stuff 6Fr-G (Mayer) $9; Comic Cavalcade 53Fa (Mayer) $10 postage $3. Pete Herstedt 503-598-9140.

JLA 48 VF $23, 50 VF/NM $23, 52 VF+ $20, 49, 50, VF $18 ea. Add $4. Barry Eller, 309 S. Rowan, Spencer, NC 28159.

BATMAN #200 FN $62, 3-D Batman (1966) FR/GD $27, Batman Ann.#3 G-$30, Green Lantern #59 FN $86, Superman #199 VG- $48. Colin 414-962-5547, evenings.

LOIS LANE #86VF- $9, #87VF+ $8, #88NM $12, #89NM- $10, #90NM $12, #91NM $12. $4 P&H. Merle Covell, 308 Picotte St., Yankton, SD 57078. 605-665-7573.

4131 DC, WANTED

AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

LOOKING FOR Brave and the Bold #77 through #81 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361(h), 203-233-0443(w).

SUPERMAN AND Batman Magazine #7, will pay $8 for any condition. Jim Droese, N90W16904 Pershing Ave., Menomonee Falls, WI 53051 or droese@execpc.com

WANTED: PHANTOM Stranger, Ghosts, Wonder Woman, most other titles from 1970's. Must be NM. Chet, 4661 30 Ave. N., St. Pete, FL 33713.

LOIS LANE Comics wanted! Many issues. Looking to trade for them or buy them cheap. Please send lists. Thanks! Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

PRE-1980 LEGION appearances, cameos, guest-shots, whatever. Send lists to: Peter Gallo, 107 Suffield Street, Agawam, MA 01001.

BOB HOPE #5 VG or Fine. Jackie Gleason Honey Mooners #2, #3, #7, and #12 any condition. Stephen Hulse, 1528 Kimball, Richland, WA 99352.

HAWKMAN (1993) wanted. Just need issues 12 and 23. Also Aquaman, almost all before 25. Chuck DiNatale, 239 East Ave., East Rochester, NY 14445.

FOUR STAR spectacular issues #1-6 and Sherlock Holmes #1 wanted. Greg Malanga, 1000 Estes St., #10, El Cajon, CA 92020.

BUYING GREEN Lantern archive. Paying $40 NM/M. Also buying many Marvel Masterworks. Atlas Comics, PO Box 25095, Overland Park, KS 66225. 913-345-1069.

POWER OF Shazam comics are needed by anyone who cares about real stories and great art. Howard Michaels Jr., 706 North Cottage, Mercer, PA 16137-9319.

FLASH 92, will trade Impulse #1 or other doubles I have. Jim Houston, 103 Park St., Ramsey, NJ 07446. 201-825-7659.

BUYING! BATMAN: Dark Knight Returns (1986) #1/$8, #2/$5, #3/$3, #4/$2. Mint, 1st printings only. Quantities ok. You pay shipping. HRB, PO Box 7086, Clearwater, FL 33758-7086. 813-586-2089.

WILL PAY $12 for first very fine copy of Amazing World of DC Comics #9. Thanks! Howard Michaels Jr., 706 N. Cottage, Mercer, PA 16137-9319.

WANTED: KINGDOM Come limited edtion hardcover in slipcase. Please call 415-636-7216 or E-mail at leeboyz@aol.com.

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WANTED: COMICS with Supergirl (Linda Danvers), Catwoman, Lori Lemaris, Streaky, Comet, Krypto, Ace Bat-Hound. Lists to Melanie Peterson, 310 Ridge St., Newark, NJ 07104.

LOOKING FOR Creeper #2 thru #6 in strict NM condition. Willie Costello, 176 Park Ln., Trumbull, CT 06611. 203-268-7361(H) or 203-333-0443(W).

4140 DELL/GOLD KEY/WHITMAN FOR SALE

ZORRO (1960) #8 VG+ $16, Horse Soldiers #1048 G+ $14, W.D. Presents #4 G $4, $3 postage. Victor Bracht, 245 Ave. D, Billings, MT 59101.

LITTLE LULU, other John Stanley comics, cheap! SASE for list. Jeff Gelb, R&R, 10100 Santa Monica Blvd, Los Angeles, CA 90067.

FOUR COLOR Disneys, Donald Duck, Mickey Mouse, Uncle Scrooge. Other Dells and Gold Keys. Phoenix Enterprises, 223 Fairview Rd., Erin, NY 14838. 607-796-2547.

LOTS OF Gold Key. Magnus Tarzan, Korax, Boris Karloff, Ripley's, Tjrok, Twilight Zone, all at least 50% off. SASE. Becker, 26181 Laurel, Wauconda, IL 60084.

NEW LIST of Disney, Dell, Four Color, Whitman, Western, Humor and Funny Animal Comics. 64¢ stamps. Ed Spiegel, 335 Farrington, North Brunswick, NJ 08902. 732-821-7471.

WESTERN ROUND-UP 3F/VF, 4F/VF, 6F/VF, 10F/VF @$30; 11F/VF @$25; 9F @$20. Donald Puff, 500 Walton, Cheektowaga, NY 14225. 716-834-0996.

DARK SHADOWS comics, about fine, no.2 and no.9, both $25 postpaid. Phone 732-269-1025. Joseph Castellano, 26 Anchorage Blvd., Bayville, NJ 08721-1856.

MAN FROM U.N.C.L.E. 2 F+, #9 NM, #11 VF, #12 VF+, #13 VF, #14 VF, 50% guide. Steve Spilger, 16830 Barrington Ct., Granger, IN 46530.

LONE RANGER #14, 15, 19, 24, 32, 36, 49, 52, 54, 55, 62, 63, 66, 68, 70-75, 77-82, 88-98, 103, 106, 108, 115, 125, 129, 132, 133, 135 all NM. Discounts. 319-377-3524 or brauhn.david@mcleodusa.net

4141 DELL/GOLD KEY/WHITMAN WANTED

SPACE FAMILY Robinson #2,6,8,13,15,17,37-59; Star Trek 11,19,28,42,43,46,48; Man From U.N.C.L.E. 4,9,10,11,16,22; Mighty Samson 1,6,7,8,11,21,27,28,29,32. David Rauchwarter, 266 Juniper Ave., Red Wing, MN 55066, 612-388-4407.

BANANA SPLITS $1 Fine or better, name your price. My Three Sons items. Joel Schore, 32 Bangor St., Staten Island, NY 10314.

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WANTED: FINE or better copy of four color #1301 "Adventures in Paradise." Tom Callahan, 328 Beach Ave., Staten Island, NY 10306 or 212-637-6537 daytime.

4150 DISNEY, FOR SALE

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WANTED: DONALD Duck 26, 35, 111 in VF or better. Roger Clark, 247 Kensington Way, Los Gatos, CA 95032. 408-377-1588.

CARL BARKS: Original Carl Barks art wanted. Info to Andrew Leong, 401 Broadway, Ste. 1800, New York City, NY 10013. FAX 212-343-2882.

MICKEY MOUSE Magazine 1935-40. Good condition or better. Dealer needs all and paying 50%. Donald Whyte, 46 Greenwood Pl., Buffalo, NY 14213. 716-882-2875.

4160 EC, FOR SALE

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EC SETS with slip case unopened. Call for prices. Also carry the current arrivals. We're open daily. Empire® Comics 716-663-6877. Charge welcomed.

4161 EC, WANTED

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4170 FAWCETT, FOR SALE

FAWCETT COLLECTORS of America #58 featuring Marc Swayze, Chic Stone, Peter Krause, Roy Thomas, more! $2 to: Paul Hamerlinck, PO Box 24751, Edina, MN 55424-0751.

HOPPY THE Marvel Bunny stationery (18 pieces). Unused, in original, decorated box. Make offer. Shad Daly, 210 N. Division Ave. #4, Sterling, CO 80751-3372; shadz@rocketmail.com

COVERLESS MARVEL family 67 $10. Mark Drummond, 1302 N. 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804 after 7PM.

4171 FAWCETT, WANTED

CAPT. MARVEL Adv., Wow, Capt. Marvel Jr., Gene Autry, Marvel Family, Capt. America, USA, Buster Crabbe 5. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local and foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

FREE SCHULZ Peanuts Digests in French and Spanish. Library copies, six available. You pay postage. John Adams, 97 Willow St., Lockport, NY 14094-4856. E-mail: JQAIII@aol.com

JAPANESE MANGA, magazines, etc. Send SASE. Sandy, 347 Valley Park, Garland, TX 75043 or E-mail: samp104@aol.com for list.

4191 HARVEY, WANTED

BLACK CAT Mystic #58, 59, 60, lower grade or coverless okay. Mitchell Rentzler, 2270 Plumb 1st St., Apt. 3-B, Brooklyn, NY 11229.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

LOONEY TUNES, Archie, Ducks, Dell Giants, Woodpecker, Tom and Jerry, Harvey, Gold Key, DC, Dells. Send SASE. Ed, 5523 Cynthia Dr., Roanoke, VA 24018.

4204 IMAGE FOR SALE/ WANTED

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4210 MARVEL/TIMELY, FOR SALE

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AVENGERS 31, 36, 39, 40, 45, 48, 50, VG $5 each. 125 NM $10. Add $2 shipping. Scott Owens, 22240 11 Rd., Meade, KS 67864. sowens@midusa.net

LARGE ILLUSTRATED comic web site. Thousands of listings 30%-90% off. Starwars #2, $12. Free catalog. $2 postage. 517-752-7578. 844 Tittabawassee, Saginaw, MI 48604. http://www.enc-1.comBackIssueComix

WOLVERINE 1-5, (1988) $60 for all five. Thousands more available. Gene Rewers, 1932 Randolph Ave., Topeka, KS 66604. 785-233-7533 after 4pm. M.O. preferred.

THOUSANDS OF comics for sale. All from 35 to 70% of the 1996 Overstreet. For free catalog send name and address to: Adam Mertz, 30 E Huron St. Apt. 1408, Chicago, IL 60611.

AVENGERS #250-380+ (-#331), $50. W.C.A. #1-102+, $34.50. Daredevil #235-337+, $42. Iron Man #192-300+, $30. 85% VF/NM. 941-966-6816. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229.

FANTASTIC 4 #48, VF, NM, asking $850 U.S. or $700 U.S. and 5 Marvel Masterworks, #2,#6, #13, #21, #25. Tony 204-889-6270.

ASTONISHING TALES: #25 VF $25; #26-30 $6 each, #31-36 $4 each, F-VF; postpaid. Brian Kuzner, 1806 W. 4th St., Dunellen, NJ 08812.

STAR WARS comics, lot of 25 different VF- Mint issues $50. Also Wolverine mint set (Miller) $80. Elektra Assasin set (Miller) $25. Tom 314-576-6602.

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TOO MANY statues, comics, books, to list. Send wants. Also carry Silver Age supplies by Pro-Guard. Empire® Comics 716-663-6877. Charge welcome.

INCREDIBLE HULK 1-6 bound volume. Signed by Jack Kirby. Nice copies. Atlas Comics, PO Box 25095, Overland Park, KS 66225. 913-345-1069.

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SILVER SURFER Graphics novel: Lee/ Kirby. 1978 NM $25. Marvel/ C.G. Fun & Games Magazine #1 NM $6 postpaid. GSR, Box 2188, Gilroy, CA 95021.

HAVOK & WOLVERINE: Meltdown 104 NM-M $40 (includes postage). Trades considered. Send for want list and catalog. M.T. Gross, 6367 Pitcher Ct., Bealeton, VA 22712.

TOS #47 Good MO for $25 or trade for TTA. Write: Don Phaneuf, 3800 E. North St. #30, Greenville, SC 29615.

MARVEL MASTERWORKS #1 still in shrinkwrap 1st print $100. Also Masterworks #4 1st print $50. Rob 718-446-0582.

DAREDEVIL (1973): Selected issues, 101- 142, VF-NM, most $2-3 each. Other 70s Marvels. Inquire. SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

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4320 GENERAL COMICS, FOR SALE

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MEN IN Black: Far Cry #1, and promo card Smith/Jones, both signed creator Lowell Cunningham, $35 ppd. for both! 10144 Wheatland Ave., Sunland, CA 91040. 818-352-4096.

ASCENSION #1 fan club variant w/gold foil logo. $12 or two for $20. Dealers inquire! Tyson Schneider, 8472 S. Shoreview Dr., Trafalgar, IN 46181. tyson@indy.net

SPACE 1999 magazine #1 thru #8, Fine, set $13 postage $4.75. Other b&w inq. Bill Karpin, 1901 Coleman Ln., Fredericksburg, VA 22407. jkrpn@aol.com

JOURNEY INTO Mystery #106 Fine- VF $40, #128 VF $15. Doom Patrol #23, 25 VF $4 each. Mike Robertson, Box 372, Maple Valley, WA 98038.

GENERAL DOUGLAS MacArthur 1944 "15¢ War Series", NM-M, one for $70 or all six for $300. "52 Pictures of His Life". Buddy 404-231-5259.

SPAWN #1-5 $8; #6-17 $4; #18, #21, $7; #19-20, #22-25, #50, $3. All NM. Some early multiples. Marc 219-299-0108. cryfreedom@skyenet.net

CADILLACS & Dinosaurs signed & numbered H/C. 719/1,500. $35 ppd. Bret 719-481-4231 M-F 5-10 MST; 719-390-1900 8-4 MST M-F.

DARKNESS OVERSIZE poster $8, Tales of Witchblade 1/2 $6, Marvel, DC, Image comics. Send SASE. Linda Mar, 11015 Freer St., Temple City, CA 91780.

WOW! HUGE list of unusual comics- Golden Age, Silver Age, Fanzines, Underground, Independents, books. Send stamp for list. Discovery Comics, Box 1075, Doylestown, PA 18901.

SPAWN, CFD, Vampirella, Lady Death, Penthouse Comix, other adult and undergrounds. Task Force, 2341 Belmont, Chicago, IL 60618. 773-477-7096.

We have "WANTED" categories to fit your needs.

4321 GENERAL COMICS, WANTED

WANTED: READING copies 50's, 60's, 70's comics. All titles and publishers. Paying 25¢ and up. Contact: Sam, Box 5864, Berkeley, MO 63134. 314-370-0292. E-mail: den@mo.net

KINGDOM COME promotional posters wanted. Send price and condition to: J. Lange, 1092 Falls Curve, Chaska, MN 55318.

TRADING COMICS. I have 1950s-1990s to trade. Seek Groo, Best of DC Digests, Aliens. Send trade list. Stine, 7855 Heather Ln., Vacaville, CA 95688.

WANTED! GD-FN: Humbug; Little Annie Fanny; Cerebus 1-4, 13-14; Panic; Mad 1-4, 10-11; Help; Wolverton "stuff". Richard, 2443 Fair Oaks Blvd. #43, Sacramento, CA 95825. 916-568-7711.

SHOWGIRLS, THIS is an Atlas Comic Book from the 1950's. Alfred Huete, 2220 S. Barcelona St., Spring Valley, CA 91977. Thank you and cheers Fandom!

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"THE COMIC Book Killer" by R.A. Lupoff in slip case with comic book. All mint Offspring Press $95. The Book Stop, 226 E. Meadow Ave., East Meadow, NY 11554, 516-794-9129.

SIGNED, LIMITED edition The Regulators by Stephen King, $330 plus shipping and insurance. Trey Smith 803-215-0205.

BOOK ON tape. "Nemesis" by Isaac Asimov. 2 tapes originally $15. used once $7 ppd. B.K. Mooney, 30 Young Avenue, Croton-On-Hudson, NY 10520.

NBM TARZAN vols. 13, 14, 15, 15B, 16 NM with some DJ wear. Set: $120 ppd. Victor Lim, Box 0508, San Francisco, CA 94143-0508.

OVERSTREET SC 3 F-VF $150, 4 VF-NM $85, 5 VF-NM $100. P&H $6. Mike McKenzie, 6501 Chantilly Dr., Sykesville, MD 21784. 410-795-5510.

FLASH GORDON Nostalgia Press 1957 hardcover; DJ VF, book Mint: (CFD) Great Alex Raymond work, 1938-41 $45 ppd. Dale Dickson, 150 Maple #202, Chicago, IL 60610. 312-787-7962.

WORLD ENCYCLOPEDIA of Comics Avon first printing softcover, 1977 VF con. 775pp., big color section, $27.50 postpaid. Dale Dickson, 18 W. Chestnut, Chicago, IL 60610. 317-787-7967.

COCHRAN BOXED volumes Weird Fantasy $80; Shock Suspenstories $75, Panic $50, all plus postage. Manny Sternschein, 711 Shore Rd., Long Beach, NY 11561. 516-432-3442.

MARVEL DC new and Silver Age comics. Free shipping for $20+ order. Call or write. Ricky Williams, Rt. 5, Box 716, La Grange, NC 28551. 919-566-4080.

GOING OUT of business sale!!! Overstreet price guides (SC; all VF/NM) #22, 24, 25, 26- $5 ea. Call 517-348-4992 for lists and information.

4421 BOOKS-GENERAL, WANTED

"CRUMB", 1974 from the French "Graffiti" series by Marjorie Allessandrini, published in Paris by Albin Michel. Eric Morey, PO Box 322, Woodacre, CA 94973. 415-488-0649.

MILTON CANIFF NBM hardback book(s) wanted with Terry and Pirates Sunday sections reprinted from 1946. Please write: Bill Bush, PO Box 61868, Houston, TX 77208-1868.

PAYING DOUBLE Overstreet for Terry Drake's 1-5 #7, #8, #30-33, VF-mint. Donn Albright, 3 Cherry Lane, Westfield, NJ 07090.

SEEKING CLYDE Allison's 0008 paperbacks, Donald Westlake's "Adios Scherazade," Horace McCoy's "No Pockets in a Shroud." Bill Gohean, 114 Meetinghouse Pond, Wayne, PA 19087. 610-640-0199.

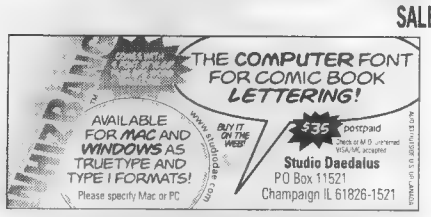
PRINCE VALIANT volume four, nostalgia series, and Flash Gordon, volume one, Water World of Mongo. Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-488-0649.

"KUBLA KHAN: A pop-up version of Coleridge's Classic" by Nick Bantock. Send info to Andrew Berrier, 557 E. Liberty St., Chambersburg, PA 17201.

MUTH'S MOONSHADOW hardcover published by Marvel/Epic. Warren Snider, 1842 E. Del Mar Blvd., Pasadena, CA 91107-4725. 626-796-1054. sniderw@delphi.com

CHARLES VESS hardcovers only a Midsummer Night's Dream (1988), The Book of Night (1991). Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731.

4424 COMPUTER SOFTWARE/SUPPLIES FOR SALE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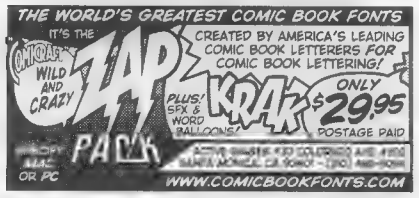

4430 PAPERBACKS, FOR SALE

SHADOW -SET of 9 Belmont paperbacks, light wear, all first printings except "Shadow Strikes", $125. 618-692-9302 Gary Johannigmeier, 3 Country maples, Glen Carhbon, IL 62034.

4430 PAPERBACKS, FOR SALE

200,000 SCIENCE fiction, fantasy, horror, mystery, western, collector's paperbacks, and other paperbacks, magazines and adult mags. What do you need? Book Stop 516-794-9129.

PHANTOM, STORY of Avon 4, 8, 11. VG+ $4.50@, $1.75 P&H. Charles Ewy, 609-M Cranbrook, Cockeysville, MD 21030. 410-667-4937.

4431 PAPERBACKS, WANTED

BEELINE ADULT paperbacks from 1973 to 1985. Turner Books, 238 Davenport Rd., Suite 401, Toronto, Ontario, Canada M5R 1J6.

JERRY AHERN'S Survivalist #22, Defender #4, both Takers and WerewolveSS. Rod Brown, 3464 Monica Dr. W., Colorado Springs, CO 80916. villemezbrown@worldnet.att.net

PAPERBACKS WANTED: EC PB's, Famous Monsters, Thunder Agents, Dark Shadows, other TV related paperbacks. Boyd 281-992-8073.

4440 PULPS, FOR SALE

DOC SAVAGE Spring 1949 "Return From Cormoral", 2nd to last issue, fine $200. Mike Coppo, 724 Shade Tree Dr., Austin, TX 78748.

WEIRD TALES 1950 Jan., March, Nov. VG+ $7.50 ea.; 1951 July, Sept. VG $7 ea.; 1952 March VG $5; 1953 Sept. VG+ $4. Greg 708-499-1056.

4441 PULPS, WANTED

DOC SAVAGE: 1930's premiums, advertising, pulps, art, statues, comics, fanzines, radio scripts, movie memoribilia, paperbacks! Write: Samuel Joyner, RR 3 Box 257-B, Tarboro, NC 27886.

4450 MAGAZINES, FOR SALE

WEIRD TALES #290-307, 1988-1993 $40 for set includeing postage. Steve Haynie, POB 1453, Easley, SC 29641-1453. stevehaynie@mindspring.com

NOT JUST Another Pretty Face, R.C. Harvey's 144 page paperback book of girlie cartoons and sex object essays, $18 autographed. 2701 Maplewood, Champaign, IL 61821.

FREE MAGAZINE Search for all titles and subjects. Specializing in Sports, Adult, Life, Time. Send wantlist to: Magazine Search, 19528 Ventura Blvd. #252, Tarzana, CA 91356.

DESTINY, VAMPIRE Mermaid, Third Year, comics, Sexy Model photos, scary monsters mag., shops, direct from publisher. Dennis Druktenis, 348 Jocelin Pl., Highwood, IL 60040.

SF & Fantasy magazines: Omni, Asimov, F&SF, Analog, Zimmer-Bradley, Mad. Plus: Highlander, Sandman posters, horror comics. Send LSASE. Magazines, PO Box 5121, Manchester, NH 03108.

TRUMP #1 G $45. Also, a few Mad mags. Joe Ostermann, 1302 E. 19th, Lawrence, KS 66046-3285. 913-865-0155.

VAMPIRELLA #1 NM $375. #1 VF+ $250. #2 VF+ $75. #3 NM/NM- $250. #4, 5 NM/M $90. Atlas Comics, PO Box 25095, Overland Park, KS 66225.

FILMFAX MAGAZINE! Complete collection! #1-62. All mint! Serious offers only! Send SASE or call. Rudy Rankins, 5706 Broadway #13, Pearland, TX 77581. 281-997-7506.

OFFICIAL POLICE Cases V.1#2 (9/55), scarce, painted cover, photo interior, 10 stories, 4x5-7/8, 66 pages, GD+, $7 postpaid/insured. Frleta, 16279 Laurie Ann, Redding, CA 96001-9626.

DUNGEON ADVENTURES #1 NM $20. The "E" Ticket #26 $5. Wrightson's Swamp Thing 2-10 NM $10/each. Jeff Gahagan, 1053 Dutton #5, Santa Rosa, CA 95407.

CASTLE FRANKENSTEIN publisher file copies 10 different, fine or better $95 PPD. Most issues available. 100-copy dealer lot $475. Certo 914-566-4188.

STAR WARS fans... Get a classified ad absolutely free when you order the current issue of Darkside #4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

MONSTER TIMES 30 issues between #1 and #42. Nice shape. Best acceptable offer. Jeff Scheibe, 3302 N. 86th, Milwaukee, WI 53222-3738. E-mail: jeffsch@execpc.com

HEAVY METAL, slick SF magazine, 1978 to 1984 +2 specials missing 7 issues from 1981. Great art and stories. Evening calls, Rick 717-668-5875.

NIMOY- I Am Not Spock, You and I (1sts), Will I Think Of You (2nd) $175 OBO. George Hagenauer, 2200 Dahlk, Verona, WI 53593. 608-845-9651.

4451 MAGAZINES, WANTED

TOPPS MAN from UNCLE from 60's. Sports Illustrated size. Need all but #2. Girl too!. Call 315-593-3454. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069.

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags, books, etc. Send lists with issue number, year, and condition. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

GENT MAGAZINE with Zena Fulsom cover wanted. Also pre-1992 Gents, Bustys, Bust-outs, Scores, Gems, Juggs, etc. Write to: Rick Felchlin, 10216 Aquilla, Lakeside, CA 92040.

4451 MAGAZINES, WANTED

GIRLIE MAGS wanted. Adam, Modern Man, Nudist, Figure, etc. Send price list or will trade. 1950s to 1970s. Bill Megyery, 1733A N. Larrabee, Chicago, IL 60614.

4452 SCIENCE FICTION, FOR SALE

TWO-FISTED SCIENCE, the trade paperback, features art by Scott Saavedra. Order it from G.T. Labs in October's previews or call Jim 313-994-0474, for information.

STAR WARS, Star Trek, and Next Generation, Deep Space-9, "V" Series, Battle Star Galactica, misc. titles! Marvel, DC, Malibu, Whitman, Starlog, Dark Horse, magazines, comic books, poster magazines, card sets, hard cover and paper back books. Send $5 for 85 page catalog! Refund with 1st order! Tom's Sci-Fi Shop, P.O. Box 56116, Dept. Comic, Harwood Heights, IL 60656-0116.

STAR TREK, Star Wars, Babylon 5: comics, magazines, cards, promotional items. Send SASE: Sandy, 347 Valley Park, Garland, TX 75043; e-mail: samp104@aol.com for list.

4453 SCIENCE FICTION, WANTED

CAPT. SIMIAN Space Monkeys last three episodes wanted on VHS. Will trade. James Lomax, 871 N. Raymond Ave., Apt. #1, Pasadena, CA 91103-3141.

4600 REPRINTS, FOR SALE

ALAN LIGHT Golden Age reprints for sale. $15 each. Many available. Craig Delich, PO Box 12211, Kansas City, KS 66112.

HARDBACKS- BATMAN: Dailies Deluxe, $55. Shazam Archives, $50. Marvel Comics #1, $25. Marvel Masterworks #8 $65. Postage $3.50. David Luhn, 1840 Juneway, Fayetteville, AR 72703.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

SPECTRE-GLOW-IN-DARK and Ross DC Universe, both sealed, $20 each. 219-299-1584. Also War Machine stand-up with motion sensor, sealed, $35.

KIRBY- THE Prisoner unused art for #1 issue. 17 Xeroxed pages of unused, uninked story! $7 postpaid. Wes Tillander, PO Box 366, Morrow, GA 30260.

LARGE "Preacher" promo poster signed by Garth Ennis (folded). $25 ppd. 616-742-5618.

BARRY SMITH limited edition prints from Gorblimey Press. Zeck Punisher II portfolio $75. Wrightson book- "Back for More" (signed) $25. T2 posters $15. Chuck 703-243-0720.

4611 PORTFOLIOS/POSTERS WANTED

SADE PRONOUNCED (Shafday) posters, amateur photos, foreign/USA wanted. Send information to: DR, 950 West Illinois Ave., S. Pines, NC 28387-4516. E-mail: mtkois@aol.com

4630 TRADING CARDS FOR SALE

"CALLING ALL Cards!" We're on the lookout for missing singles. Write: E.T.C., Box 659, Decherd, TN 37324. Send wants/for trade. We help reciprocally.

TRADING CARDS and selling cards. Contact Duke Card Co., 16 Middle Lane, Westbury, NY 11590. E-mail: dukelabs@specdata.com

SETS, SINGLES, Chase, promos, trade/ sell, DC, Marvel, X-Files and others. Plenty of common singles. Don Marshall, 137 Guernsey St., Brooklyn, NY 11222.

MARS ATTACKS- Mostly Fine. $200. Ed 815-923-1502 after 5:30 before 9:30 central.

STAR WARS Galaxy One factory set, w/signed card, $80 ($100 list). Anyone give a Hutt's butt? 941-966-6816. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229.

MARVEL SUPER hero stickers 1967 $5 ea. Sepia Monkees $2 ea., Man on the Moon $2 ea., others. Sterling 216-226-1503 or e-mail: aq479@cleveland.freenet.edu

ADULT, NON-SPORT, binders, sets, chase. All cheap or for trade 3 page list with SASE. PO Box 20013, Bakersfield, CA 93390. E-mail: ferret9@ix.netcom.com

DINOTOPIA SETS $8@, commons 15¢; Star Trek: Nest Generation commons (any year) Episode: 15¢ each. Chase available. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

4631 TRADING CARDS WANTED

WANTED: CONAN 1988 series cards. Buy or trade. Write: Charles Johnson; 741 First Ave., Gibbon, MN 55335.

NEED GROO, card 131 chase cards 1G-3, 1G-8. John Crowther, PO Box 5313, Page, AZ 86040. 520-353-4193.

STAR TREK: Deep Space Nine- Profiles autograph cards (Dax, Odo, Quark). Send your prices to: William W. White, 811 Lanceshire Dr. #8, Edwardsville, IL 62025-3864.

4631 TRADING CARDS WANTED

SHADOWCAT/KITTY Pryde trading cards wanted, including Overpower cards. Paying 10¢ each for any quantity. Shadowcat Fan, PO Box 20013, Bakersfield, CA 93390. e-mail: ferret9@ix.netcom.com

SOLITAIRE COMIC- Ace of Spade card. Doesn't anyone have one for sale? Support Cyndi Johns, The Blonde Avenger! Fritz, 515 Huntington Creek, Canonsburg, PA 15317.

PARRALELL SINGLES from Marvel vs. Wildstorm, Creed, Betty Boop II, Star Wars finest. Savage Dragon 1997 stickers. Raymond, 8506 Greenwood Ave. Apt. 6, Takoma Park, MD 20912.

WACKY PACKAGES sets wanted. Series 1 thru 16. Write or call. Ken, PO Box 21256, Cheyenne, WY 82003. 307-637-8060.

GOOSEBUMPS PIZZA Hut tall 3 card set 1997. Buy or trade. Still need some Star Wars Dorito pogs. Art, 107 Brook Cir., Danville, VA 24541.

PROMOS! LOOKING for Sandman silver border promos 1-7 and Vertigo promos 1,3,4,6. Over 200 for trade/sale. Billy Shipley, Rt. 7, Box 50, Waycross San Antonio, TX 78264.

4650 OLDTIME RADIO, FOR SALE

JIM HARMON'S "Great Radio Heroes" (Doubleday, 1967), VG hardcover in Good DJ, $18 postage paid. To reserve, call Mike Chomko at 610-820-7560. Thanks.

"ABSOLUTELY TRUE Stories" #6- The Kidnap! See how a bunch of aimless dweebs spend their night! $1. Michal Jacot, 606 Locke, East Tawas, MI 48730.

RADIO MAGAZINES- Prairie Farmers WLS weekly, Stand By radio magazines, 1935 (10), 1937 (25), 1938 (18), all 53 excellent or better cond. $400 ppd. 708-868-6977.

4660 MISCELLANEOUS, FOR SALE

RED DWARF 7, Supercar, Neverwhere, Kimba, Krofft, Ultraman Tiga, Isis, Shazam, Kaiju Films, Space Giants, more! 64¢ SASE. 2604 28th #5, Santa Monica, CA 90405.

CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send $1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

PETER CUSHING fans unite! International fan club. Send for details. Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

FREE COMIX industry mailing list! Syndicates, publishers, reviewers, distributors, fanzines! 75 up to date, pertinant addresses. Just ask for it by name at: bigflatcit@aol.com

HALLMARK WONDER Woman 1996 X-mas ornaments for sale. 15 dollars postage paid. Larry 414-652-2160. Leave message if not home.

NEW CLEARANCE sale oddball sports collectibles now available, thousands new items $1, trades acceptable for TV movie collectibles. Southshore, Box 262, Marlboro, NJ 07746. 908-972-9435.

STATUES: PITT $285, Timmy $80, Joker $200, Robin $150, Wonder Woman $150, Shadow Bust $95, N.M. Jasmine $85, Batman & Sandman minis $95 ea. Brad 603-740-9788.

35 YEAR old collection for sale! Original art, comics, autographs, antiques. Well below guide. Many esoteric items, one-of-a-kind. Send LSASE to: John Harrison, RR 2 Box 111, Oley, PA 19547.

"MAGOO IN Hi Fi" LP RCA record album, 1956 nice cartoon cover NM, record NM, $75. Steve Berdy, 159 W. Sherman Ave., Newark, NY 14513. 315-331-6618.

NINE WARNER Bros. cartoon characters by Dakin. 1960's NRFP: Bradley Mickey Mouse watch NRFB $135; Pristine child's 1950's Singer sweing machine w/case $200. Cris 815-393-4323.

SPIDER-MAN HALLMARK ornament from 1996 still in the box $35 includes postage; also have Quark mug with box. Brad, 309 N. Parkway, El Dorado, AR 71730.

CASINO CHIPS. Buy, sell, trade. Send $1 for my large illustrated list. CG, James, 2049 Royce St., Brooklyn, NY 11234.

MARVEL BISQUES, Mint/boxed: Wolverine $55, Spider-Man $50, Punisher $40. $4 postage. Freebies with order. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

SANDMAN, DEATH, Crow, Swamp Thing statues for sale. Hank 718-728-6211 after 5PM Eastern time, or Hank Bertorelli, 2718 Hoyt Ave., Astoria, NY 11102.

DRAGONS, CASTLES, Knights, draw em' all! Mail $10 check/MO for 64 page drawing book, super X-Mas gifts. Damon Reinagle, PO Box 261921, Encino, CA 91426.

EARLY 90s comics and action figures (Spawn, Toy Biz, others) for sale cheap or trade for early issues of Amazing Spider-Man. Send name, address to: Kevin Sandmeyer, 1519 W. Philadelphia St., York, PA 17404.

VERTIGO TAROT card set and book mint in box $100. Superman holo box $50. Steven Pearlman 973-857-3960 after 6PM or leave message.

STATUES, BATMAN bronze $1,575, 1st Grendel $250, Nexus $75, all 5 Marvel Bisques $300, others available, watches-Spider-Man $75, Death $75. Shipping, evenings, EST 516-679-2642.

4660 MISCELLANEOUS, FOR SALE

FOOTBALL THRILLS to X-Men. Comics, cards, art, books, records. And lots more! $1 new illustrated catalog. Biff Smith, 1344 W. Flower, Phoenix, AZ 85013.

FASTER PUSSYCAT! Kill! Kill! Video for sale! Russ Meyer's famous & super rare film! $8+ $2 S&H. Mint. Send check or money order. Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

AUTOGRAPHS & MOVIES Wonderful Life picture book signed by Stewart. Batman original cast photo, hundreds of autographs & movies. Trade for Marvel Keys or Comic Artwork. 630-406-8236.

4661 MISCELLANEOUS, WANTED

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648 or E-mail me at: gstraka@ix.netcom.com

WANTED: VHS Disney original video: "Lady and the Tramp"; Dargoud graphic novel, Kelly Green #5. Steven Zanvil Sawolkin, 228-G Freedom Dr., Belleville, IL 62226. 62226.

UFO MATERIALS needed!! Buying books, mags., videos related to UFO phenomenon. Lists to: Orion Marketing, 1807 Cold Springs Rd., Liverpool, NY 13090.

NOW I'M looking for Wandering Star issues #18-21 and Adam Warlock action figure in NM condition. H. Clarkson, 5619 210th Ave., Reed City, MI 49677.

CONCERT TICKETS, flyers, handbills, programs, etc. for 1960's rock 'n' roll groups wanted. Rick Rann, PO Box 877, Oak Park, IL 60303.

"NORLISS TAPES", old TV movie wanted on VHS or Beta. To buy or trade. Wally Stoelting, 5824 Winamac Lake Dr. 2-A, Mishawaka, IN 46545.

WANTED: ANY items from movies Cast A Deadly Spell, Unnamable Resurrected, Necronomilon or any Lovecraft film. Ed Farrell, POB 261927, San Diego, CA 92196. 619-239-2654.

COMMERCIALS FEATURING island girls wanted. I have Cartoon Network if you want to trade. Will Day, PO Box 131, Eddington, ME 04428.

SIX MILLION Dollar Man episodes "Welcome Home Jaime" pt.1 and "Kill Oscar" pt.2 needed. Trade or buy. Delmo Walters, 939 Woodycrest Ave. #416. Bronx, NY 10452.

BILL SIENKIEWICZ, limited edition Justice League collector's plate. Sold out at Warner Bros. store. Tony Barletta, 2025 Peachtree Rd., NE, Apt. 540, Atlanta, GA 30309. 404-351-9658.

4661 MISCELLANEOUS, WANTED

WANTED: HALLMARK Spider-Man ornament (1996). Please write first. Thanks! Brian Kallenberg, PO Box 223, Lambertville, MI 48144.

S MINSTREL (me!!) is still seeking "Company of Wolves" (VHS), Anything Goes #3, Dreamery #2! Hello, Mike Fisher! 3158 E. Southcross, San Antonio, TX 78223.

SCULPTURES/ STATUES, custom/scratch built of the Warlord, the Martian Manhunter, the JLA, Avengers or JLA/Avengers. Write Kirk Philbrik, 11140 Maple St., Cleveland, TX 77327.

THE CROW "I'm Not Dead, Yet" T-shirt from 1991. Also 1993 Ohio/Detroit? Exclusive Convention T-shirt "I Know Why Jesus Wept..." Brett 215-788-3539.

SARA MCLACHLAN concert CDs. Good quality bootleg Cds of No Doubt. Any Michael Kaluta work. Cards, posters. Todd Adams, 340 S. Logan Ave., Trenton, NJ 08629.

WANTED: ACTION figures, monsters, comic books, movie posters, comic art. Bob, 4095 Rt. US #1, Suite 52297, Monmouth Junction, NJ 08852.

BUYING HOLLOWEEN noise makers. Tambourines, horns, clickers, clackers. Also Halloween die-cuts. Send photo for good offer. Dave. Price, 7002 Baltimore Pike, Oxford, PA 19363.

HELP! MY local station ran the Voyager season premiere at an odd time and I missed it! Will pay! Midyett, Box 45933, Madison, WI 53744.

WOULD LIKE to trade for a fossil Spider-Man no.1 (Amazing Fantasy) watch, mint in box, have fossil Superman. Vanko, 2810 Walnut, Homewood, IL 60430-1524.

MST3K; First five seasons wanted! Have 1,000's of Gold, Silver, or Modern Age comics, or video to trade. Also want 60s/ 70s adult films. Steve 516-932-8581.

TRADING SILVER Age comics for Beatles, 45s, sleeves, paperbacks, '60s super hero paperbacks, Beanies. Free list. Karl Mattson, PO Box 784, Long Lake, MN 55356. 612-473-3938.

4700 NOVELTIES, TOYS, GAMES FOR SALE

STAR WARS cheap, MIB, vehicles and playsets at loose prices, figures at 65% of guide, $4 in bulk! Call/ Fax wants. ALNBE 708-805-8825, Fax 708-423-0460 #295.

STAR WARS Monopoly, Batman Monopoly, Star Wars glasses from Burger King. Kellogg's Star Wars cards w/wallet. Spawn figures. Best offer. Werewolf vampire figures. Paul 419-868-9302.

4700 NOVELTIES, TOYS, GAMES FOR SALE

GARBAGE PAIL Kids buttons! Set of 12 from 1986. Mint in plastic, (original packaging) $25 showcase #6 VG $450. Shag's 253-862-5055.

FRITO LAYS, Obi Wan figures, mint in box, $20 each. Multiples available. Sam Scruggs, 9961 Arnold Rd., Jacksonville, FL 32246-8507.

STAR WARS 12 backs C-9 Storm Trooper, Sand People $175 each. Both for $300. Free postage. Mario Luna 312-738-3285. Free Wonder Bread set!!

BEANIE BABIES: Doodle $40, Spooky $25, Legs $12, Hippity (Green Bunny) $14, Valentino $20, Mystic Magic $15. David Murrills, 841 West 73rd. Ave., Anchorage, AK 99518. 907-349-7877.

ALIEN DOLL 1979, 20" (real McCoy) great shape, complete with clear skull, working mouth. No box $225 postpaid. Wow! Bruce Reynolds, 314-962-0837.

SPAWN, STAR Trek, X-Men, Star Wars and more Kaybee two pack, only 20,000 made, $150. Tim 602-982-1362.

STAR WARS Taco Bell (Canada Excl.), 12" drink cups with figural toppers/straws (Darth, R2-D2, C-3PO, Stormtrooper), $30 ppd. 8 sets (xtras): $175 ppd. 306-584-9779.

FRAZETTA JIGSAW puzzle "The Huntress" 551 pcs., 18x24" sealed box, (cellophane torn), $20 ppd. Dale Dickson, 150 Maple, Chicago, IL 60610. Phone 312-787-7962.

NIGHTMARE BEFORE Christmas carded figures for sale. Send SASE to: M. Lee, 10102 Vista Pointe Dr., Tampa, FL 33635.

'SUPER POWERS' loose (Mint) Clark Kent $60; Mantis $15; Steppenwolf $30; Joker $10; Brainiac $15; Firestorm $10; Hawkman $30; Wonder Woman $10. Call Jim 562-949-1422.

4701 NOVELTIES, TOYS, GAMES WANTED

CAPTAIN ACTION Sanctuary wanted. Also boxed costumes; Marvelmania, Marvel Fan Club items; t-shirts; Matt Mason; Ideal Batman utility belt; cereal premiums; PEZ. Aaron 919-954-7111.

SUPERMAN WANTED! I'm still buying all pre-1970 Superman items: Toys, dolls, buttons, rings, novelties, ...anything!! Cash is waiting!! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

4701 NOVELTIES, TOYS, GAMES WANTED

WANTED: 1960'S-1970'S Marvel Hero toys, Marvelmania Club items. Joker, Riddler, Penguin and Catwoman toys. 219-334-5215. Mike Alt, 6550 S. 400 W., Berne, IN 46711.

MOVIELAND DRIVE-IN Theater (Remco) wanted. Also Quick Draw McGraw (Knickerbocker 1959) & Magilla Gorilla (Ideal 1966) plus dolls. Doug Hazlewood, 309 Dunbar, Victoria, TX 77904. 512-572-8658.

4720 VIDEO GAMES FOR SALE

CHAKAN: FOREVER Man (Sega Genesis) with storage box, instruction manual. Used. $12 postpaid. Include SASE in case sold. Frank Lloyd, PO Box 270, Richwood, WV 26261.

4800 FANZINES, FOR SALE

YELLOWBACK LIBRARY for collectors of Nancy Drew, Tom Swift, other series. Monthly. Sample issue $3. Box 36172, Des Moines, IA 50315.

ARGOSY COMIC Book Price Guide First Historical Edition represents entire 1965 guide plus historical overview, illustrations, commentary, $5 postpaid! Quasar, PO Box 2227, Louisville, KY 40201-2227.

RBCC: 8 issues between 51-61, Perihelion May-June 68', Dangling Conversation #'s 2, 3, 4. All for $40 ppd. Charlie 732-446-3552.

APAS FOR sale. Prices include postage. Apanage #35 $4, APA-H #52 $5, #53 $4, SAPS #115 $5, #108 $11, Galaxy #10 $11, #8 $9, APA-5 #10 $20, RAPS #6 $3. Have more. Wally Stoelting, 5824 Winamac Lake Dr. #2-A, Mishawaka, IN 46545.

SCIENCE FICTION fanzines for sale. Prices include postage. Granfaloon #10 $8.50. Farrago #9 $3.50. Karass #38 $6. Mota #25 $3, Potlatch #2 $3.50, Starling #35 $6, Title #73 $2.50, GHAS #4 $2.50. Wally Stoelting, 5824 Winamac Lake Dr. 2-A, Mishawaka, IN 46545.

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

SUNDAYS/ DAILIES Sell/ buy. Starland strips. Phone/ Fax 510-666-0732.

COMICS BUYER'S GUIDE

FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

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4101 Archie, Wanted
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4111 Black & White, Wanted
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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
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4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
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4170 Fawcett, For Sale
4171 Fawcett, Wanted
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4191 Harvey, Wanted
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4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
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4901 Newspaper Strips, Wanted

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- Free classified ads must list only specific comics and related items you wish to buy, sell or trade. See the available classifications listed on this page.
- Sorry . . . we cannot accept ads for price list or want list solicitations.
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- Free classified ads are not transferable.

Please print and punctuate

Classification #_____

1	2	3	4	5
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16	17	18	19	20
21	22	23	24	25

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

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Advertising deadline is Tuesday, Oct. 28 for the Nov. 21, 1997 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4900 NEWSPAPER STRIPS, FOR SALE

LARGE LIST of Sunday pages, sections, dailies, 1910-1970's, copy $1 (refundable). Always buying! Send "wantlists". Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

R.C. HARVEY'S Art of the Funnies, profusely illustrated history of milestone strips, $25, autographed from author. 2701 Maplewood Dr., Champaign, IL 61821.

TARZAN & Prince Valiant Sunday pages from the 1930's & up, 2,000 Sunday sections from 60's, 70's & 80's. Send for complete catalog Adventure Zone Comics, 2433 South Paseo Loma Circle, Mesa, AZ 85202. 602-897-1359.

4900 NEWSPAPER STRIPS, FOR SALE

TARZAN & Prince Valiant Sunday pages from the 1930's & up, 2,000 Sunday sections from 60's, 70's & 80's. Send for complete catalog Adventure Zone Comics, 2433 South Paseo Loma Circle, Mesa, AZ 85202. 602-897-1359.

CHAPTERS #1 thru #6 $4 each plus $1 shipping per order enclose SAE. Rob Griffith, 3456 Dixiana Drive, Lexington, KY 40517.

CHARLES SCHULZ subscribes to Hogan's Alley- shouldn't you? For fans of comic strips, books. Sample issue $7. Hogan's Alley, PO Box 47684, Atlanta, GA 30362.

4901 NEWSPAPER STRIPS, WANTED

SUNDAY COMICS wanted. Large collections 1900-1960 immediate cash trades available. Peter Maresca, 450 Monroe Drive, Palo Alto, CA 94306, petestrips@aol.com Phone/FAX: 415-941-7988.

Find what you're looking for in the classifieds!

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

4901 NEWSPAPER STRIPS, WANTED

DOONESBURY WANTED: Daily newspaper strips, original art, articles, posters, etc. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

RAILROAD RED/Spurline still needed; even photocopies will do to complete the story line 1941 and 1954. John Malcovsky, 13 Crombie St., Burlington, VT 05401-3612.

FEMALE "HERO" protagonist strips pre-1935, especially Lady Bountiful, 1901-29 and other related information. Mitzi McCoy. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103.

Videos

Manga Video Entertainment

• *Armageddon.* Four billion years ago, in the Andromeda Nebula, an ambitious project was launched. An ancient race of aliens, seeing that there was no other intelligent life in the universe, gave their massive supercomputers the task of seeding more species that could grow to sentience. The project, known as the Omega Program., resulted in the human race. Dubbed in English, not rated. Contains violence and brief nudity. Parental discretion advised. 90 minutes, VHS, Stereo Hi-Fi, $19.95.

• *Street Fighter II V: Special Orders to the Iron Men.* On a hotel balcony, Dorai is working while the assassin Cammy watches. Meanwhile, Ken's father asks Guile and Nash to help him rescue his son from Bison (Vega in the subtitled version). Guile is surprised and amused at whom he must rescue. Zangief, a member of Shadowlaw, approaches Ryu while he rests on the beach. Not rated. Parental discretion is advised. 80 minutes, VHS, Stereo Hi-Fi, dubbed $19.95, subtitled $24.95.

• *Street Fighter II V: Unknown Explosive Force.* Zangief captures Ryu and takes him to the Shadowlaw hideout. Guile and Nash arrive in Spain and look for clues leading to Ken. Bison informs Ryu that he has been selected to become a member of Shadowlaw. Trying to escape, Ryu releases his Hadou Ken and it clashes with Bison's Psycho Power, creating an explosion knocking out Ryu. Not rated. Parental discretion is advised. 80 minutes, VHS, Stereo Hi-Fi, dubbed $19.95, subtitled $24.95.

❋

Stephen M. Russo

The company offers a variety of unusual video material, much that is not easily located elsewhere. Stephen M. Russo, P.O. Box 150, Boston, MA 02151.

❋

The Tenchi Universe

• *The Last Battle*, animated, available in December, approximately 85-100 minutes, $24.98 VHS dubbed; $29.98 VHS subtitled; $44.98 laserdisc.

• *Armitage III: Polymatrix* soundtrack, $15.98, to accompany the film series

• *Tenchi Muyo in Love* soundtrack, $15.98.

• The Tenchi Universe, Laser Fan Club, 1925 E. Dominguez St., Long Beach, CA 90810 (800) 801-3472.

❋

Viz Video

• *Fatal Fury* is based on the video game for the Neo-Geo, Super Nintendo, and Sega game systems and is animated fighting action by Japanese action director Masami Obari. In an age of scientific wonders, the human body is still the world's most dangerous machine. Each color, dubbed VHS volume is mastered in digital hi-fi stereo, with all original background music and sound effects. English voices for Fatal Fury include Matt Hill (Ryo, *Ronin Warriors*), Jason-Gray Stanford (Godai, *Maison Ikkoku*), Janyse Jaud (Akemi, *Maison Ikkoku*), and Paul Dobson (Anubis, *Ronin Warriors*). $19.95 each, boxed set $54.95.

• *Maison Ikkoku* series is "a heartwarming domestic comedy from Rumiko Takahashi, creator of *Ranma 1/2*." *Maison Ikkoku* is a love story which takes place in Japan, but that doesn't mean it couldn't happen anywhere. "You'll fall in love with the wacky inhabitants of the boarding house Maison Ikkoku with this anime series about a bumbling college student who falls in love with his lovely young apartment manager, Kyoko Otonashi." Each full-color, 52-minute volume contains two complete and uncut episodes, mastered in digital hi-fi stereo, with all original music and background effects and cultural notes on the box. Available in both subtitled and English-dubbed VHS. Dubbed, $24.95; subtitled, $29.95 each.

• *Ranma 1/2: Hard Battle* series. The latest in the continuing *Ranma 1/2* TV series, each color, 52-minute volume contains two uncut episodes, mastered in digital hi-fi stereo, with original music and background effects. *Ranma 1/2: Hard Battle* is available in English-dubbed VHS, $24.95 each.

• *Galaxy Express 999: The Signature Edition.* "An epic odyssey of life, death, revenge and discovery," *Galaxy Express 999* is based on the long-running manga created by Leiji Matsumoto, best known for his work on the epic adventure *Space Cruiser Yamato*, better known in the U.S. as *Star Blazers*, and is directed by Rin Taro (*Ninja Scroll, Dagger of Kamui*). The Signature Edition presents these classic films uncut and unedited for the first time, according to the manufacturer. Features translation by Takayuki Karahashi and an English screenplay by Trish Ledoux. Both of these theatrically released feature films are printed from new digital masters, in "beautifully crisp, color hi-fi stereo." Each film is approximately 120 minutes in length and is available in both English-dubbed VHS ($24.95) and subtitled VHS ($29.95).

But I Digress

From Page 198

what the world was going to do about this guy. They just unleashed The Thing on him, and The Thing shredded his armor, after which we watched Doom limp away.

Intellectually, we are frustrated that Hunter and Kennedy didn't see it through. Even reps from the CBLDF clearly sounded as if the cause had been undercut, in favor of selfishness on Hunter and Kennedy's part. Is what they did wrong?

That, too, enters into a gray area. Right and wrong, like truth, can be subjective. On a societal basis, they were wrong. For themselves, they were right.

One of the things that makes super-heroes so effective — that makes heroes so attractive in general — is that we feel they appeal to the best in all of us. We imprint our own desires, our own fantasies and self-image, on the heroes. We identify with them. We want to feel that we, too, could fight the good fight unselfishly against evil. That we could stand up as heroically and faithfully against the forces of fear. We have to feel that way, because if we didn't, then we could never read and enjoy these fantasy-hero constructs, because all they would do is remind us of our own shortcomings. They accomplish the deeds that we wish we could do and even fancy ourselves capable of doing, were we in their shoes. But which of us really knows just what we do would if faced with a situation wherein we have the chance to be heroes? To risk our necks, to throw ourselves on the line in the cause of a greater good? Which of us really has the stomach to be a martyr?

It's a tough call. We all like to think the best of ourselves. We all like to think that we would rise to a challenge. But until you get to that point, until you find yourself staring down the barrel of that gun with the trigger cocked, you don't know if you're going to squint in your best Clint Eastwood manner and say, "Do you feel lucky, punk?" or if you're going to say, "Uhm, look — let's talk this over and see what we can work out."

Blame the heroes, I suppose. We've read them, been influenced by them. We've seen Superman standing there, arms akimbo, smirking at those who would do him harm, as bullets ricochet from his body. We've seen Batman outwitting, outthinking, and outfighting all manner of villains using nothing but brains and a superbly trained physique. They've given us something powerful and demanding to live up to. Perhaps what it boils down to is: Why do you become a hero? And I think the answer is: Because you're put into a position wherein you simply have no choice in the matter. To just go around risking yourself for no reason is not heroic; it's just reckless. It's stupid. It's the mark of a crazy person.

A Superman, a Spider-Man: he must use his powers to help others because he has no choice. He simply can't stand around and *not* use his abilities. He is compelled, by upbringing or circumstance, to utilize them for the greater good.

A soldier in combat sees a grenade about to wipe out his platoon, and he cannot simply run. He must throw himself on the grenade to save his mates. He's a hero.

And Kennedy and Hunter: Are they heroes?

To society, no. Society says, "You let us down. You've just made life harder for others who are to come after you and face persecution." Because they were given a choice and they walked away from the harder road.

To their loved ones — probably yes. Because they decided to end an ordeal that had to be difficult for their immediate friends and family by publicly stating — even though they didn't believe it — that they were guilty of a crime. They sacrificed their pride so that life could return to some vague semblance of normality.

How would The Thing have handled the situation? Probably waded into the headquarters of the obnoxious citizen groups and leveled the place. How would Captain America have handled it? Made a patriotic speech in a courtroom that would have moved the jury to tears, the judge to dismiss the entire case, and the DA to personally fund the launch of a new Planet Comics. How would Superman have handled it? He would have saved the DA and the judge and the obnoxious citizen group from a convenient alien attack and — having garnered their gratitude — cashed in a few favor chips and gotten Kennedy and Hunter off.

We write of heroes.

Would that it were that easy.

Peter David, writer of stuff, can be written to at To Be Continued Inc., PO Box 239, Bayport, NY 11705.

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F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

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K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

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N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

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Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

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SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Oct. 14, 1997	1251	Nov. 7, 1997	Tues., Nov. 4, 1997	1254	Nov. 28, 1997
Tues., Oct. 21, 1997	1252	Nov. 14, 1997	Tues., Nov. 11, 1997	1255	Dec. 5, 1997
Tues., Oct. 28, 1997	1253	Nov. 21, 1997	Tues., Nov. 18, 1997	1256	Dec. 12, 1997

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

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B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$184.00 / $184.00	$180.00 / $180.00	$177.00 / $177.00	$169.00 / $169.00	$155.00 / $155.00
C. 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$286.00 / $286.00	$280.00 / $280.00	$275.00 / $275.00	$263.00 / $263.00	$240.00 / $240.00
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3. 1 col. x 3" (2-1/4" x 3")	$36.00	$35.00	$34.50	$33.00	$30.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$29.00	$28.00	$27.00	$26.00	$24.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$40.00	$39.00	$38.00	$36.00	$33.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$108.00	$106.00	$104.00	$99.00	$90.00

C. COMICS STRIPS

Comics Strip ads are 10" w x 2⅝" h and are reserved for publishers promoting their comics titles.

1 Issue	4 Issues
$85.00	$300.00

D. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

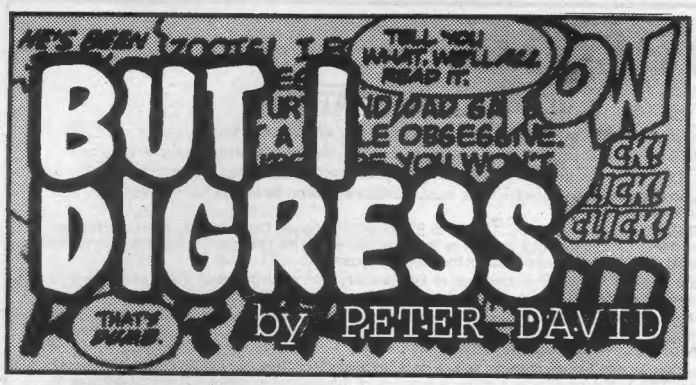
BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

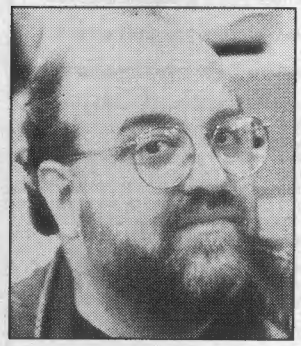
AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____



We write of heroes.

Yes, yes, I know there is a whole big, wide world of comic books outside the realm of the super-hero. But it is in super-hero comics that I have most of my experience and it is here that — for the moment — I am dwelling.

We write of heroes, gaudy and flamboyant and bigger than life. A veneer of "reality" has been added to them — several veneers, in fact, beginning with the addition of human frailties and foibles to *The Fantastic Four,* expanded to the nth degree in *Amazing Spider-Man.* And DC followed suit with stories of "relevance," with subject matter ranging from bigotry to drug abuse. But the heroes remained bigger than life, fantasy figures with spectacular powers and uncompromising viewpoints. Uncompromising in that good always triumphed. Had to triumph, completely.



"Would that the world of John Hunter and Michael Kennedy, the former owners of Planet Comics, were as simple to navigate, instead of being the morass of treachery and duplicity that it is."
— Peter David

You could argue that the triumphs were not always complete. Look at Doctor Doom, for instance. Didn't matter how many times The FF defeated him; Stan Lee and Jack Kirby had hit upon the deliciously demented notion that Doom could never be arrested or prosecuted because he had diplomatic immunity. (Why America didn't sever ties with Latveria and declare Doom an undesirable alien was never addressed.) So Doom could never be punished to the fullest extent of the law. But when villains in comic books were beaten — as they invariably were — they never felt good about it. They could never claim a victory in any sense of the word. The most they could do was slink away, licking their wounds and growling that they would return at some future date with a newer, bigger, and better plan that would, without doubt, polish off the hero once and for all.

And the heroes triumphed. Always. Well — except Spider-Man, who would defeat the villain but always ended each Lee/Ditko issue by summarizing all the problems that were currently haunting his life. Frankly, it got to the point where you just wanted to slap him and say, "Hey, jerk! At least you're *alive*! Hel*looo*? Someone was just trying to kill you! You survived! You beat them! Be happy you're still sucking oxygen, ya twit!"

He had just as many triumphs as anyone else; he just couldn't find it within himself to celebrate them. The classic "is the glass half-full or half-empty" conundrum was insufficient for ol' Spidey. He would look at the glass as not only half-empty, but the liquid that was left was sour, the glass was now dirty, he didn't have money to buy dishwashing detergent to clean it, and Aunt May had dishpan hands from all the other half-empty glasses she'd had to wash.

We write of heroes and their artificial worlds: worlds where might makes right, and right always wins. Worlds of such skewed logic that, if a group of super-villains gang up against a hero, it's an ambush and a trap and an unfair battle. But if a group of heroes gang up against a villain, it's called a team comic book.

And it's so easy. So easy to write of heroes because the rules are clear-cut. The heroes will always go into battle because that's what they must do, by definition. There's never any question of it (again, except for Spider-Man, who will occasionally toss his costume into the garbage can and walk away, but we know it's only temporary). They will give 100% every time out and, although they can be temporarily defeated, overwhelmed, trapped, or outwitted, in the end they triumph.

Would that the real world were that simple. Would that it were that neat and tidy. Would that the world of John Hunter and Michael Kennedy, the former owners of Planet Comics, were as simple to navigate, instead of being the morass of treachery and duplicity that it is.

The requisite summary for those, as they say in the *Phantom* comic strip, who came in late: Hunter and Kennedy owned a comic-book shop called Planet Comics in Oklahoma City, a place where city officials and watchdog groups display a level of tolerance and live-and-let-live attitude that is several notches below what one used to see at the average *auto-da-fé*. Kennedy and Hunter's store was targeted for the unspeakable crime of selling adult comic books to — get this — adults. The store was shuttered, the owners prosecuted and persecuted. The Comic Book Legal Defense Fund got squarely in their corner, as Kennedy and Hunter faced charges that threatened them with decades of jail time.

The case received a great deal of attention within the industry, although there was no national media spotlight to speak of. One would think that, out of a sense of self-preservation, if nothing else, the media would have highlighted any and all stories that feature a threat to the First Amendment. Apparently, however, the media had more important things to worry about, and it was left to those within the industry to try to rally behind Kennedy and Hunter.

At the eleventh hour, just before the case was to go to trial, Kennedy and Hunter took a plea bargain offered them by the DA. In essence, they pled guilty in exchange for a three-year probation, at the end of which time their records would be expunged. In a bizarre, sick, comic-book way, it's almost appropriate. After three years, they'll be rebooted. Retconned. The great cosmic rewind button is hit. They were convicted felons — oh, wait! They're not any more! Now they're just two guys with no criminal record. It's like a *Hawkman* relaunch.

Unfortunately, the reboot is not going to include a return to the lives that they had led. The crime will be erased — but the punishment will linger on. Planet Comics will not snap back into existence. The police and their gestapo tactics will not evaporate from living memory. The lost income will not be reinstituted, the broken marriage and shattered relationships sustained by the once-owners of the comic-book store will not be reknit (at least, in theory). The damage will be done and will remain so, even though the sentence that they are being made to suffer is going to just go away.

And the bottom line, as was pointed out by CBLDF representatives, is that Kennedy and Hunter will have been found guilty for the simple crime of practicing their First Amendment rights. By the standards of reasonable people (which lets out those who persecuted them in Oklahoma City, as well as those who condoned it), these guys didn't do anything wrong. They shouldn't be made to suffer — and yet they are.

They had rights, dammit. Why didn't they stand up for them?

That's really the most frustrating aspect to it all. One wants to cry out in frustration and say, "Blast it, guys! This isn't right! This isn't fair! You're knuckling under! You're letting the bad guys win! Don't you get it? The reason they're offering you a plea bargain is because they think their case is shaky! They're running scared and think they won't get a conviction! Now is the time to make a statement! Now is the time to refuse to back down! To say, 'Hell, no! We're not afraid of you! We did nothing wrong! We shouldn't be made to plea guilty to something that we feel we didn't do! And we won't! You know why? Because this is America! This is the land of opportunity, the land of freedom! The land where — to paraphrase — I disagree with everything you read, but I'll defend to the death the right to read it!'

"To play ball with the DA, to roll over and take the plea bargain, is to encourage the DA to go after other comic-book-store owners or booksellers or TV stations or whoever might be offering entertainment of any kind that offends the sensibilities of a select but vocal few. We will not stand for it! We will not suffer the villains to get away with such gestures!

"For we are heroes! We have profited from the four-color adventures of heroes, and now we're going to give back some of that! We're going to take a stand! Think of reporters who have gone to jail rather than betray a source. Think of the founding fathers and the people who fought and died to give us those very rights that zealots would now take away from us! No! By Crom, by Odin's beard, by bye Birdie, no! We shall take the risk, throw the dice, face the odds, and we shall triumph!"

To which Hunter and Kennedy would reply, "Yeah, well — it's not your butt on the line."

And it's not.

Perhaps it comes from a lifetime of reading comics wherein the good guys know triumph and the bad guys go down in defeat, every time. The problem is that real life interferes and creates a world of, not black and white, but grays.

The real world doesn't do well with absolute triumphs. More often than not, both sides wind up claiming victory. In this case, the DA can claim triumph, stating that a warning has been issued to other sellers of adult material and that groundwork has been laid for more prosecution — to say nothing of taxpayer dollars being saved by skipping a trial and going straight to sentencing (which, let's face it, a lot of Americans wouldn't mind seeing in any number of criminal cases).

The defendants can, likewise, claim triumph, but theirs is not a societal triumph — for, in their hearts, they know that they have let society down. Sometimes, however, society takes a back seat to watching out for Number One. The defendants were more concerned about their own well-being. They wanted this ordeal to be over with, already. They didn't want to risk their freedom on the outcome of a jury trial, because, as a nation full of dropped jaws proved at the climax of the O.J. Simpson trial, *no* one can predict what a jury is going to do.

The real world is a gray area of compromise. The Justice Society didn't get into extended negotiations with The Injustice Society; they just whupped them. For all the talk of diplomatic immunity, the FF never faced off against Doctor Doom in front of the General Assembly of the United Nations and sought official sanctions, demanding to know

(Continues on Page 196)

How's That Again?

"An *outcast*! Well, it was white of that redskin to let me keep my jumping harness."

Buck Rogers [strip] #54 (1929)

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NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	7.75
500	18.80	23.30	33.90
1000	27.60	32.75	56.30
5000	121.05	148.00	265.10
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
5000	121.05	148.00	266.05
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

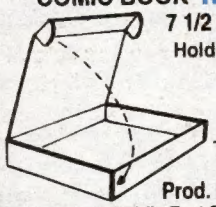
COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
		50	$9.00
25	$13.75	100	14.85
50	25.00	500	56.60
100	40.00	1,000	77.00+Frt
500	175.00	2,500	146.05+Frt
1,000	300.00+Frt	5,000	277.50+Frt

Prod. Code: DCOMP — .030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

Prod. Code: DCOM — 275 lb. Test Corrugated material. INDEXED and WHITE on one side.

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4
Holds 12-14 Comics



10	$7.70
25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14
Made from 200 lb. Test Corrugated material

BACKING BOARDS

- ECONOMY · .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE · .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR · .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15
Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15
Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

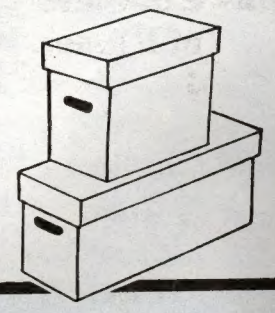
2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300



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PLEASE READ — Money Orders and orders charged to MC/VISA are shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags & backings. If you need a size not listed, please call or write for a price quote.

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%

Please send street address, no box numbers. All prices subject to change without notice based on current market value of raw material. Not responible for typographical errors. All bags have 1-1/2 " flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call or Write for Price Quote.

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- ☐ CHECK ENCLOSED
- ☐ CHARGE TO MY VISA/MC
- ☐ SEND C.O.D. ADD $4.25

MasterCard VISA C.O.D.

SIGNATURE _____
EXP. DATE _____
DAY PHONE ( ) _____
CREDIT CARD NO. _____

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED — ACCOUNT CODE

NAME
ADDRESS
CITY STATE ZIP –
NO POST OFFICE BOX

SUB TOTAL
C.O.D. orders add $4.25
All orders under $15.00 add $2.50
NY State Residents add 8%
Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%
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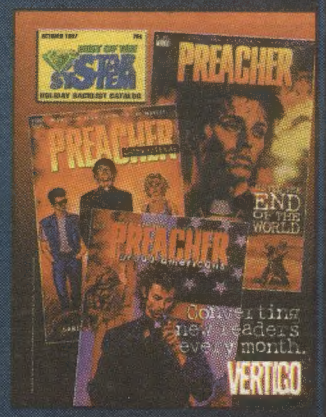
Although there are countless stars in the universe, remember...

...some burn brighter than others!

The holidays are just around the corner, so if you need to find that perfect gift for the fan in your life, check out the all-new *Best of the Star System Catalog*, from the publishers of *Previews*! And when family and friends ask you what *you* want this year, you've got a ready-made list—just hand over the catalog!



This specialty catalog features full color listings of selected items, the *creme de la creme* of the Star System! Inside, you'll find more than 400 items, a representative sampling of the very best that the Star System has to offer!

Explore the Star System :

- Select trade paperbacks and comics from Acclaim, Dark Horse, DC, Image, Marvel, and more!
- Choose from a hand-picked selection of related merchandise, such as toys, games, and models!
- Over 400 items, a perfect introduction to the Star System's worlds of possibility!

Faster than a rocket, you can have the best stories in comics in your hands!

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RETAILERS: For the month of October, there is no reorder charge for any item in the Best of the Star System Catalog! Stock up now for the holiday shopping season!

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